MAY 1966

GAPA ALPHA

ALONG THE APA-IAN WAY JERRY BAILS

I regret to announce that this is the last issue of K-a for which I can serve as Central Mailer. Personal and professional commitments will require that I all but retire from Comics Fandom. It appears that I will be doing well if I keep up with my favorite comics and fanzines. My life is fuller and richer, so there is no need for sympathy, but I will miss fanac, which carried me through a fairly difficult period in my life. About every five or six years I switch hobbies and interests. Before comics I was very active in amateur astronomy. Now I don't know exactly what it will be. In the past year my teaching career has become so personally rewarding that I have voluntarily added several seminars and tutorials to my teaching load, for which I receive no increase in pay. I also teach at Detroit's Freedom School for negro children of the inner-city. This is very satisfying, but also time-consuming. All in all I find I now have only a few hours per week at best to devote to fanac. This is the reason that this final issue has been delayed so long, for which I am sorry.

I can still be reached at my old address: 22529 Karam Ct., Warren, Michigan; however, I will be able to pick my mail up only on weekends, so there will be a longer delay in answering mail. Orders will be given first priority on my time. You may have noticed that my ads in ROCKET'S BLAST*COMICOLLECTOR and FANTASY COLLECTOR offer some of the very best buys you'll find anywhere today. I am releasing hundreds of rare comics from my collection at quick-sale prices, inorder to have money for new ventures. I've taken the liberty of enclosing my complete lists with this issue for your inspection. Happy hunting.

In case I become lost to Fandom altogether for awhile and can't be reached at my old address, my school address ought still to be good. It is: Monteith College, Wayne State University, Detroit. I'll try to keep in contact with all my friends in CAPA-alpha, and if someone should decide to establish a new apa for comics fans, I hope I'll receive an invitation to join. Just perhaps I might be able to maintain a minimum membership.

Back issues of K-a will be sold only to members for distribution to their friends. Members who do not yet have complete collections will be given first priority. Prices of back issues were given in the last issue, I believe. This issue will go for 1¢ per page, however many pages it contains. Funds raised from this sale will go toward some sort of prize to be awarded at the next Comicon--perhaps a cash prize for the best single issue of a comics fanzine to appear since the last Alley Poll???

My very best to all of you, and thanks for a great 20 issues.

Chau!

Published by Jon Ingersoll, 2711 Inverness Rd., Shaker Hts., Ohio

The last few months have been filled with many great comics from the New York publishers. First to appear this month in the D. C. line was The Atom. The most obvious factor of this comic was Fox's humor. Although I liked it in these stories, I don't think that he should keep it as a steady bit. "The Man in the Ion Mask" was a good story; however it was spoiled, for me at least, by the indication that Bill Jameson would not return. I agree with Paul Koslander (i the Comic Reader) that the Atom needs some more color for his stories, and this costumed (?) villian might have supplied it. The Atom's tiny size limits what he can fight; in his two best stories so far (#7 and #19), he has had guest-stars to defeat hte same types of villians taken on alone by the other heroes of today. But guest-stars are not always possible and certainly not always wanted. I wish that Gardner Fox would try a micro-world story in which Atom could be both tiny and large(compared to the world's inhabitants); in that way, the Atom could take on a powerful foe by himself and, at the same time add the other world color, which Fox handles so well. This story might prove unpopular as it would destroy the Atom's ~~fox~~ tininess; however, it would answer the questions why Atom never became large (if some weakness were shown). In any case, it would be a unique trial, and need not be repeated.

Green Lantern for this month was very good but not as good as the last doubl -GL team-up. In this story, I thought that the touch of humor was well handled, and I am sorry to see that Doiby Dickles, the source of this humor, will probably not return. DC again used a writer/artist appearing in the story. John Broome handled Gil's appearance very well. However, looking at Kane in both this story and his previous appearance in the first Black Hand story, I wonder which picture he really resembled or if he was trying to remain anonymous. Green Lantern's power ring failure on page fourteen reminded me of a pet theory of mine about both his twenty-four hour limit and his yellow weakness--specifically that both are just mental limitations imposed by human frailty. GL's ring saving him even after it was out of power gives some basis to this theory. DC got around to copying another Marvel trick, the full panel inthe middle of a story. I like this idea because it usually gives a good panel to study other than the splash panel or cover which an artist spends more time on.

Hawkman this month was good as usual; Gardner Fox really hit on an ending this time. The way the Hawks were saved was not so good, but I can't help laughing when I think of the three Caw agents wondering how Hawkman and Hawkgirl won again. But, of course, there was a fault with the comic; Hawkman used his super-science as a weapon. Better when he used only his fists and mace.

The Batman was poor especially the Poison Ivy story. I think tha his sudden popularity on television has hurt his character in the comic books which are trying to capture his T. V. image. The second story was okay, but not up to par with the other Mystery Inalist stories. Over in Detective, it looks like Aunt Harriet will soon find out about the boys, but this story was also poor, although it was rather amusing. I hope Sheldon Mayer will get another chance to draw some more covers; his dark panels are ideal for Batman. The one featuring the Block Buster was especially good.

The Flash story this month was good, the action was a little slow on pages nineteen to twenty-two where he was talking to the flame being, but the art on these pages, especially the coloring more than made up for it. Speaking of art, does anyone know why Flash stopped giving out original artwork to its readers? The plot, although not entirely original, was at least different for The Flash. I, for one would be glad to see most of the Flash-y villians eliminated or, at least, played down. With each appearance their new super- scientific devices make them more unbelievable; the villians should either stick to their old devices and more trickery, or stay in prison longer and give other crooks a chance. The jails in the Flash are the wholiest I've seen--second only to the ones on the Batman television show.

The Doom Patrol was my big surprise. Their first two years had been a lot of very good comic satire, but since the inception of Beast-Brat and their too big attempt to outsell Marvel, they have gone downhill. The exclusion of Beast-Boy brightened the whole comic. Nevertheless, the dialouge was not up to their previous high. The story also presented some good previews of possible future gimmicks: Larry's Laser beam and the clash between Rita's duty to the Doom Patrol and her husband. This marriage could prove to be more exciting than Reed's and Sue's.

Last month's Showcase, The Inferior Five, was hilarious, but I don't think that this comic will be able to remain funny for long. The satire of the mad scientist and his bumbling assistant was excellent. The best part of the book was Dumb Bunny's remark about the rabbit ears. The Justice League of America finally published an issue which did not seem crowded even though all the heroes were present. The story, like most of the recent ones, was not good though.

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Tower Publication's Thunder Agents was very good as usual. I hope that they keep their final team-up stories and possibly even have a two part, three part, or even a book-length novel after the agents get their own books. Thunder Agents presents the best congruity of any group of separated heroes. Because the agents all appear in the same book, there is no hesitation on the writer's part to guest-star another agent in a story as in the latest Dynamo story. Nevertheless, the agents are also permitted to go forth on their own in America or other countries of the United Nations. Their link with the U.N. enables them to be brought together by their superiors; it also presents some continuity to the stories as they all are faced by the same final threat- the subterranean warlords. Thunder Agents is blessed by better than average writers. The plots may not have the fantasy of Fox or the humor of Lee, but they are based on good sound fact with little coincidence or unbelievable villians.

Grandall and Good already give Tower superb artwork, and when they get Ditko on Noman they will have probably the greatest murderers row of all time. I hope that these artists will be able to carry the load when the heroes get their own books because I can't think of anyone else handling them but I know that publishers seldom consider a hero/ the sole property of one artist. Lightning is not a very good character compared to the others, but

he is different from the other Flash-y heroes as his speed seems to allow him to fly and crash through walls xxxx with no ill effects. Does anyone know who drew the cover of Thunder Agents #4, I think that it will be a sure Alley winner next year. I think that Thunder Agents should also win the Best Color Work Alley.

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The Marvel Comics Group has been very active this month; but before I go into that I will talk about a few of their comics. The Black Panther is an extremely good villian (?). I wonder if Stan will ever team him with Spidey's foe Kraven. Wyatt Wingfoot added just the right touch to the story, but I hope that he does not guest-star often. Spiderman Fought another super-powered villian. This plot is beginning to wear thin, and I'm waiting to see how Stan will plot the future stories (although I'm sorry to see Ditko leave). Can anyone confirm my guess that Romita did the cover of this spiderman, at least the upper part. In X Astonish, it looks like a great fight coming up between Prince Namor and Iron Man(?), and I guess we're all wondering if The Hulk will revert back to his golden days of Banner by Day and Hulk by Night. Let's hope--his desperation as Banner was my favorite part of the comic

Marvel really hit it big with Fantasy Masterpieces and Cap. I wonder if they will reprint some old Human Torch, Namor, and All-Winners stories. Now with three bimonthly annuals(?) and the regular annuals soon to come, I hope to catch some of the old Marvel stories I lack.

* * * * *

Marvel has also hit it big in the non-comics field. Besides the two Lancer paperbacks and the mini-books mentioned on their notice page, (Incidently I would appreciate hearing from anyone who has any of the mini-books, as I have not been able to find them in Cleveland.) there are also bubble gum trading cards by the Douruss Co. of Memphis Tenn. There are sixty-six different cards; eleven each of Cap., Iron Man, Daredevil, Spidey, Hulk, and Thor. They are taken from actual panels with jokes inserted in the word balloons, and some of them are rather funny. Two of the Thor cards caused some speculation on my part concerning the recent question about which sells better Marvels or D.C.'s. The cards said; "We try harder...We're only No. two." and " I don't care if you do have 'We Try Harder Buttons'". These seem to indicate that National is No. 1; however, some of the other cards carried /quotes from other advertisers so they may have meant nothing.

While I'm on this subject, Batman is also selling well in the Cleveland area. Capes,masks, games, posters, and models sell like wildfire. His old adventures were retold in Signet's new paperback and a 3-d book. The 3-D book was the first I have seen in a long time, and the 3-D affect came off well. Besides two old Batman stories, there was the first (I believe) Tommy Tommorrow story. Why Tommorrow was picked I don't know.

Another paperback published by the Belmont Co. featured Mighty Comics' characters. I grabbed this book up, but unfortunately all it featured was reprints less than a year old. I thought it would have 1940's

reproductions as Fly-Man was not pictured on the cover. The Steel Sterling story, the only one not yet printed in a comic, was very poor. The villian was not defeated by the hero, but by his computer--Bah! Mighty Comics' comics may be worse than some of the discontinued Charlton comics. It seems that they may come out with some more, though, if the two new groups are liked by the fans.

* * * * *

The latest issue of Magnus was very good. The scenes in the council room were very realistic and they made me think of some of our own local governments. The plot was very well handled, and the author did not overlook the fact that when an object increase its weight, matter must be coming from somewhere. Many comics now give scientific explanations that hold absolutely no water. Magnus, although it deals with the future does explain devices (like the "ripper-ray") well. This was the first time I had seen the Outsiders and I thought that they were handled very well; much better than other mags handle groups of youngsters.

The latest issues of Korak and Space Family Robinson. The latter always reminds me of Edgar Rice Burroughs science fiction, although the latest story was not quite as good as usual. The artwork by Dan Spiegle and Warren Tufts convinces me that Gold Key has the best overall art of any group, although it does not have the outstanding artists (except Manning) that the other groups have. All their work has the same style--not highly detailed or filled with action, but with light backgrounds and clear colors. Perhaps it is their printing style that makes it so pleasing. Would someone please explain the type of printing style that Gold Key uses on their covers, all of them are produced in the same way, but it is different from any other company's.

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To complete my collection, I'm looking for the following comics: Magnus #1-2. Space Family Robinson #1. Phantom #1. Korak #1. Doctor Solar #1. Tarzan (Gold Key) #155-156. Nukla #1. all the Marvel Annuals except Thor, Sgt. Fury, and those since MOIO #1. Can anyone supply them.

RFK #58

This issue was started on January 30, and most of what I intended to be in it won't even make it this month. It's been incredibly hard for me to manage any spare time for CAPA-a or most other forms of fanish activity this year, and this condition will continue until July when my current project at JPL will terminate.

In BARSH? #5 I discussed the first part of Philip K. Dick's serial "Project Plowshare" from the November 1965 issue (#16) of WORLDS OF TOMORROW. I quoted the description therein of a comic book of the year 2004, *The Blue Cephalopod Man from Titan*. From the first installment of the story, it seemed that this comic book was only thrown in for 'local color', but in the second and concluding chapter (in the January 1966 issue (#17) of WORLDS OF TOMORROW) it turns out to have international significance. In the first episode, Lars Powderdry, a Terror Weapon Fashion Designer who goes into a trance and thus designs non-functional super-weapons to be "plowshared" into toys and knick-knacks, thought that the writer and/or illustrator of *The Blue Cephalopod Man from Titan* was stealing his weapon designs. In the next episode, it turns out that Powderdry, and all other Weapon Fashion Designers in both hemispheres, have been telepathically stealing their ideas from the artist-writer Oral Ciacomini (a schizophrenic who spends a large part of his time in a mental institution) who does *The Blue Cephalopod Man from Titan*! Since the Weapon Fashion Designers' fake weapons are considered essential to maintaining the 2004 version of the Cold War, a large part of the Course of World Events has depended for decades on the work of a half-mad comic book artist! Also, we are told something about the technical structure of comic books in the year 2004, about the then-current version of the CCA, and about *The Blue Cephalopod Man from Titan* itself. I quote the relevant passage below, and reproduce an illustration (showing the cover and part of one page of the issue described below) on the other side of this page.

"... the October 2003 copy of the uncivilized comic book, *The Blue Cephalopod Man from Titan*. ... [One of the stories is titled] *The Blue Cephalopod Man Meets the Fiendish Dirt-Thing That Bored to the Surface of Io After Two Billion Years Asleep in the Depths!* ... [In one frame] the Blue Cephalopod Man, roused to consciousness by his side-kick's frantic telepathic efforts, had managed to convert the radiation-detecting portable G-system into a Cathode-Magnetic Ionizing Bi-polar Emanator.

With this Emanator, the Blue Cephalopod Man threatened the Fiendish Dirt-Thing as it attempted to carry off Miss Whitecotton, the mammate girlfriend of the Blue Man. It had succeeded in unfastening Miss Whitecotton's blouse so that one breast - and only one; that was International Law, theruling applying severely to children's reading material - was exposed to the flickering light of Io's sky. It pulsed warmly, wiggled as ... the wiggling-trigger [was squeezed]. And the nipple dilated like a tiny pink lightbulb, upraised in 3-D and winking on and off, on and off ... and would continue to do so until the five-year battery-plate contained within the back cover of the mag at last gave out.

Tinnily, in sequence, as ... the aud tab [was stroked], the adversaries of the adventure spoke."

Somehow, I don't imagine that Dr. Wertham would approve of twenty-first century comic books any more than he does of twentieth century ones.

The third and fourth pages of this issue of BARSH? consist of a quiz on comic books (& a few related subjects) that a friend and I have just put together. The answers will be sent in for CAPA-a #21. Calling it a "purity test" was Ed's idea and refers to another purity test, quite unrelated to comics, that was distributed in APA L awhile ago. We would both be very interested in any comments on the quiz.

-F

RUN FO
HOLD THEM
CHICKEN PEOPLE!
DIANE GOT A FAN LETTER! W
FAN-
RITES
AN LETTERS
O LASSIS!
THIS IS IT, ME
OUR LAST C
NOW OR NEV
TAKE ME TO
YOU FOOL!
POW
BAT!

COMIC BOOK PURITY TEST #1

This comic book purity test is the first in a series of purity tests designed for fannish rejection, and is published by Dan Alderson and Ed Buchman for APA L distribution #80 April 28, 1966.

The following items relate to information (some of it rather obscure) from comic books published by D.C., Fawcett, E.C., and others. Some of them pose questions; others simply present something to be identified or remembered. All items not otherwise labeled are worth one point. Your purity score is the number of points you do not get.

1. Who is Julius Knockenvorst? (5 points)
2. Why are there at most six Beagle Boys, not counting the kid-types? (2 points)
3. All G.H.
4. Chapters 1, 2, 3, 35, 87, & 6.
5. Give the full name and year of birth of Captain Marvel's greatest arch-enemy. (The recent Dell paperback Trivia called him "Dr. Savannah", which is both incomplete and misspelled.) (2 points)
6. Name all four of Sivana's children in order of increasing obscurity. (4 points)
7. What was Alfred's last name? (That's Batman's butler, of course.) (2 points)
8. Dawk!
9. S. Iger
10. What was shazambago?
11. Name the scientist who brought J'onn J'onzz to Earth.
12. In the name Croucher T. Conk, Q.C.C., what did the Q.C.C. stand for?
13. What was Jon Jarl's rank, and in what organization? (2 points)
14. Carter Nichols.
15. What was the name of the magician usually called Prince Ibis, who gave him the name Ibis, and how do you pronounce the names Ibis & Taia? (8 points)
16. Give the full names of the super-hero called Captain Comet and of his friend and confidant, and the name of the former's spaceship. (5 points)
17. Gaptrap B. Roadmap.
18. What do the Martians call cherry jello parfait?
19. GSCFDTDBITYNYMMTTGS!
20. Dr. Narsty.
21. What was Superduperman's secret identity? (In MAD #4.)
22. Fagroooon.
23. Seymour Mednick and the Son of Frankenstien.(sic)
24. What is Dr. Strange's first name? (That's the recent Marvel Dr. Strange.)
25. What was the first mystical entity that Dr. Strange called upon?
26. What was the first mystical entity that Baron Mordo called upon?
27. Mahatma Squatma.
28. Give five names and two appelations of the most famous person from the planet Krypton, and name six of his parents, foster- or otherwise. (Obscure answers such as "Bronzeboy" are not sought; use the most straightforward examples in each case.) (13 points)
29. Name Tick Dracy's most ridiculous arch-enemy.
30. What was Eric von Schteric's title?
31. What was Captain Marvel's title?
32. What was Oggar's title?
33. What was Sivana's title?
34. What was Mr. Mind's title?
35. Cool today, hot tamale.

(In the questions at left, "title" means most common appelation. They all have something in common.)

36. That reminds me, how's your mom, Ed?
37. Give the license plate number of Billy Batson's car in the Captain Marvel movie serial.
38. Give the license plate number of the batmobile on TV.
39. Where is the abandoned subway tunnel in which Billy Batson first turned into Captain Marvel located?
40. Sutri.
41. Although none of Fawcett's heroes was a reporter like Clark Kent, there were two prominently featured "comic" reporters in the Fawcett line. Name them, their editors, and their newspapers. (6 points)
42. The two aliases used by _____, _____ (_____) _____ were _____ and _____. Fill in the blanks. (Yes, that last name does have 48 letters.) (12 points)
43. What first and middle names did Captain Marvel once almost decide to adopt?
44. Why might Gomez Addams' favorite humorous comic book be Panic #2?
45. At what corner did Freddy Freeman sell newspapers?
46. Somebody's gotta work! Who should it be? Me?!
47. Paxton T. Crumpet.
48. How many people did Mr. Mind kill?
49. What is the true name of Prince Valiant's Singing Sword?
50. Name the world's second richest duck.

There you are, a total of 100 points. It will be noticed that we have occasionally strayed somewhat outside the strict limits of comic books, but that's the way it goes.

To fill in the rest of this page, I'll estimate the financial worth of Scrooge McDuck. This has nothing to do with the above Test, being merely another typically nutty Dan Alderson idea.

More than 90% of Scrooge's wealth is in the form of the "24 carat moon", a 500-mile-diameter sphere of solid gold moving in the L_4 Lagrangean libration-point orbit in the Earth-Moon system and thus perpetually hidden behind the Moon, as seen from the Earth. Of course, this orbit is unstable, so that the 24 carat moon, if it really existed, would not stay hidden. Instead, it would eventually take up a small orbit around the Earth or the Moon, or a large one around both, or crash on one or the other, or become a separate small planet. And furthermore, the 24 carat moon would be about one tenth as massive as Luna, and would thus be easily detectable by its effect on the Lunar orbit even if it couldn't be seen directly. But setting aside physics, how much would such a moon be worth? (Oh yes, the gravity on the surface of the 24 carat moon would be about one fourth that on Earth, half again that on the Moon.)

Scrooge himself made such a calculation, coming up with the figure $277,606,288,...$ followed by an uncertain number of sets of three zeros. As he presumably did, we will ignore the probable effect on gold prices of introducing some sixty-four million cubic miles of the stuff into the world market. The result is:

$$\frac{1}{6} \times 3.141592654... \times (500\ \text{mi})^3 \times (5280\ \text{ft/mi})^3 \times 19.296\ \text{gr/cm}^3 \times$$

$$\times \frac{28316.846592\ \text{cm}^3/\text{ft}^3}{31.1034768\ \text{gr/troy oz}} \times \$35.00\ \text{/troy oz} = \$5,923\ 544\ 942 \times 10^{24}.$$

Of course, Scrooge does have other holdings, and gravitational compression may make the average density of the 24 carat moon somewhat higher than that of ordinary gold, so our best estimate of his total worth is: slightly over six septillion dollars.

M O R E B A T M A N

I received a few letters about the Batman article in CHOKE #3 which you may find interesting.

Sid Greene
c/o National Periodicals

I'd like to say that many of your observations in this issue are well founded and whether it was because of them or not I don't know, but I was handed an Infantino Batman, by Editor Schwartz, to ink. Carmine's work is in a class by itself and I enjoy inking it. However, one thing I disagree with you on is Joe Giella. I'm very fond of his inks. They are clean and sharp and he makes many poor pensil jobs look good.

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Name withheld by request

I read with much interest CHOKE #3. I say with much interest because I too am one of the many dissatisfied "New Lookers."

Just the other day I too picked up an old DETECTIVE issue & marveled at the "professional" layout of the BATMAN story. They were so easy to read--each picture sharply throwing the story out at you.

I not only prefer the old days, I cannot go along with Schwartz's comments on the "evolution" of the BATMAN. Sure, he should change with the times--but why strike out the things that made him great.

****

Raymond Miller
119-½ Longfellow St.
Vandergrift, Pa. 15690

I never did think Infantino was the right choice for Batman nor am I sure the other art is really by Bob Kane. Kane used to be a master at action shots but I haven't seen a good half dozen action shots since the "new look" came about. Batman looks like the artist just sat with his pensil and pad in front of a model and had him strike poses and that was the way Batman was drawn. No movement--just a pose. As you say, the dark colors are gone. For some reason or other though, the covers have really been good and the cover of Batman #178 is the best yet ((Dec. 8, 1965)). I beleive it is the first Infantino hasn't done since the "new look" started.

Batman stories used to read like a pulp magazine and even had a touch of True Story thrown in. Just what DC artist I'd pick I don't know. Anderson has more than he can do now. Gil Kane and Sid Greene have their hands full, Sekowsky--ugh, Kubert--too busy fighting wars. So who is left? Someone new?

CHOKE is an amateur magazine which is published in spite of the fact that it looses money every issue and nobody ever pays for it. Still it can be bought at 10¢ an issue or 2 for 15¢. It is distributed to all sorts of people, even CAPA-alphans. This is the 4th small issue but it is getting bigger. James K. Weston, 4220 East-West Highway, University Park, Hyattsville, Maryland 20782

I don't know if you picked Detective 88 because it was your oldest Batman story ((no, just my favorite)) or why but I have 6 Detectives from 1942 plus Batman 3-6, 8-14, 16 and the stories average about 13 pages in both books. You don't like the long captions in today's stories--you should see some of these early stories. You are lucky to find just one panel without a caption. Everything you see in a panel is also discribed in the panel. Like in Batman #4--Here are 4 panels in one page (there are 7 in all). Panel one a thug hits Robin (caption--A HAND REACHES OUT TO SLAP ROBIN AND SENDS HIM SPINNING). (2) Thug reaches for Batman (AGAIN HE REACHES OUT, TO CLAMP STEEL HANDS UPON THE BATMAN). (3) Thug lifts up Batman (...HE LIFTS THE BATMAN HIGH IN THE AIR...). (4) (...AND HURLS HIM AGAINST THE CONCRETE WALL). Beleive me things are moving in these panels. Take the last story in #11. After a battle with the Penguin who Kidnapped Robin. You will not find anything like this today--unless Stan Lee does it--the Canary (a girl) says (1) "There were shots! You didn't get hit? You're all right?" Batman: "Of course! You stay here and tie up Buzzard! I'm going after Robin--and the Penguin."

(2) BUT THE BATMAN LIED! TWO LEAD BULLETS HAVE BORED INTO HIS BODY! "I'm hurt bad, but I can't stop now! Got to get Robin away from those Killers!"

(3) THERE IS A GRUMBLING ROAR! LIGHTNING GLITTERS THROUGH HUDDLED BLACK CLOUDS...AND THEN THE SKY SEEMS TO OPEN UP! "Mustn't stop! Must go on! Robin"

(4) RAIN POURS DOWN IN A SULLEN FLOOD ON A STUMBLING LURCHING MAN HALF DELIRIOUS WITH PAIN--AND FEAR--FEAR FOR HIS YOUNG BUDDY! "I'm drowning! Going under the river--No--only rain--rain go away--Robin Robin!"

Batman finally saved Robin only to pass out and then it shows and tells in detail Robin's fight to bring Batman through a hurricane. Show me a stroy like this today.

Another thing missing from the stories today are those famous backgrounds of Brooklyn, etc.--of course it was Gotham City but always in the background was waterfront piers, overhead railways, large buildings with clocks on them or giant water towers, etc. And those famous Batman drawings most of all. Who can ever forget the way Batman used to dive at a crook--or swing on a rope--or how his cape was large enough that he could almost conceal himself in it. Where are those small time crooks who prayed upon a poor blind man--or a widow and her children--or a kid gone wrong and finally sees the truth--thanks to Batman.

There isn't one good action panel in all of Batman #178 outside of the cover.

((I've read a couple of those text loaded stories and they do move. Unfortunately, today's don't.))

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Rick Weingroff--SuperPerson was a riot. A few people here at school to whom I've shown it thought it was great.

Phil Castora--I agree that there is much too much text in most stories by Fox and too few panels per page. I thought the first Spectre story was a good story but nothing exceptional. I thought that Spectre's entrance on page 14 was excellent even if it was in a blaze of light.

I knew Anderson did work for the Fiction House pulps and comics although I didn't know about Planet Stories covers. I've seen one late World War II issue of Planet Stories just crammed full of work by Anderson and I would like to get it sometime. I've never had any trouble identifying the old art of Murphy Anderson even when I first saw it. It seems to me that he has the same basic style now as he did in 1944 but for 22 years he has been constantly refining and perfecting it. But I notice that recently there has been less detailed background work in his art. I regret this as it has long been one of his trademarks and one of the things I like about his work. WANTED, CHEAP OLD ISSUES OF PLANET COMICS WITH ANDERSON ART.

Al Kuhfeld--I Xeroxed a Betty and Veronica spoof from an MIT humor magazine and was told by Bill Osten that it was your work. How about more such gems in future issues of K-oc?

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In late 1949 and early 1950, EC Publications brought out the first real Horror, Crime, War, and Science Fiction comics. If sales had warranted their continuation up until today, these might still be around if something hadn't happened then--almost every other comics publisher of the time immediately came out with numerous imitations of the crime and horror comics. EC started out with good stories and good art. For several years stories got generally better and the art constantly improved. Most of the others started out with poor or mediocre art and poor stories which constantly for 5 years became poorer, cruder, and gorier. Protest arose against all of this resulting in 1955 with the CCA, the death of scores of comic titles and numerous publishers.

But now Creepy is out and apparently enjoying some measure of success. Horror comics are back. About a year ago, Creepy #1 came out with very good artwork (most of it by former EC artists) and fair to poor stories. Since then there have been 5 more issues of the same stories and art (with a couple exceptions). Also from the same publisher has come Blazing Combat with somewhat better stories and the same artwork. A third title, another horror comic is due to come out in the end of December, 1965. Some of the art in Creepy and BC looks like the artist took a bit of time and care in doing it, but much of it seems to be just hacked out. These don't seem to get the loving care that the EC's seemed to get. But,, onward. Most of the stories in Creepy seem the same and the only reason that Blazing Combat rises a little above that is that some of the stories in BC seem to have something to say.

Creepy by itself, like the EC's by themselves, is not, were not, bad. But recently, the first issue of another magazine came out and this makes me feel a bit uneasy. The magazine is titled Weird and it is reprints of old, early 1950's horror comics. The thing that bothers me is not the fact that horror comics exist--I like the old EC's and on rare occasions, stories in Creepy--but that if Weird, and presumably others keep coming, another 1955 might also come.

Weird is poor compared to Creepy which itself is poor. But if the artwork in Creepy is good, the scribblings in Weird are crap. And if the stories in Creepy are poor, the words don't exist that can accurately discribe those in Weird. To make matters worse, the publishers of Weird (and also Panic) promise two more magazines--Shock and Suspense--will appear. I suppose these would be along the same lines as Weird.

I mentioned Panic back there. About 6 years ago there was a short-lived humor magazine called Panic. EC sued the publishers of Panic on the grounds that they were trying to cash in on MAD's success by taking advantage of the title Panic which EC had used as the title of their companion magazine to MAD for several years. That Panic was short-lived may mean that EC won the suit. Some of the articles in the new Panic have been very similar to articles which have appeared in MAD. Will EC sue again?

When the Ballantine Tales from the Crypt and the first Creepy came out, I was hoping that EC--Bill Gaines--might try a science fiction magazine or a horror magazine because EC is so very much better than Creepy and because the magazine format allows much better reproduction of artwork than the paperback books. However, now that Weird is here, and others like Weird are supposedly coming, I couldn't blame him for not publishing a magazine, just to avoid being connected with the other stuff. I still hope that Weird will fail and Bill Gaines will publish a magazine.

♦ ♦ ♦ ♦ ♦

I've found a way in which one can improve the stories in Creepy and Eerie 100%. (This still doesn't make them good though). Don't read the introductions by Uncle Creepy and Cousin Eerie (or the closings).

Eerie #2 (the first issue) is out and it is notable for 2 reasons. One, it has a very well done story by Alexander Toth, whose work has been out-shining everyone else in the Warren comics and seems to be able to make even the poor stories very good. Number two, it has artwork by ~~Jay Taylor~~ Johnny Craig. Craig is another genius in the comic field. I hope he will start writing his own material.

♦ ♦ ♦ ♦ ♦

I hope I don't kill myself by trying to stretch this issue of CHOKE out to 6 pages. I'm probably missing quite a bit of this and other conversations by not having any issues of K-o before 14 but I don't

see why fan publishing would be killed off by CAPA-alpha. If there were no CAPA-alpha, I wouldn't be publishing (that might be a good idea). The main reason I am publishing is that I wanted to get K-∞ and I didn't see any other way of getting it. Why did I want to get it? Some of the people whose writing I most enjoy appear in it and virtually nowhere else. How else am I going to get it? I'll admit it is sort of fun publishing. I enjoy it. But really, I do have more important things to do, like a couple of Physics Lab reports due in a week or so.

I would like to see two classes of CAPA-alpha members. One regular, like all members are now and a second class that would perhaps contribute 4 pages one quarter, $1.00 or $1.50 the next quarter, which could be applied to mailing costs, 4 pages the next quarter, etc, or perhaps, 2 pages and 75¢ each quarter. But a second class citizen need not always remain a second class citizen. He could alternate back and forth as the mood or lack of time or over-abundance of material struck him. I'll admit that my motives for suggesting this are partly selfish and I might be a second class citizen some of the time (but better second class than not at all), but there may be some advantages to this type of thing. I'm sure some of you will have ideas on this matter and that some of you may be violently against it but let's here something about it.

Another suggestion or comment or something: why must the membership of CAPA-alpha be restricted to 50? If a person wants to join, why should he not be allowed? (I'm ignoring the fact that we don't even have half the maximum allowable membership at present.)

Before I forget this, does anyone know definitely the date of the very first SPIRIT Sunday comic book? I had thought that the first was June 16, 1940. A friend told me that it was. That is the date of the first one in the Baltimore Sun. The Baltimore Sun Comic Section on June 9, 1940 advertises that the SPIRIT will start next week. But recently I read that the first one appeared on June 2, 1940. If you can tell me which is right, please do. Also, if you have or have access to the SPIRIT comic books for June 2 and/or June 9, if they exist, could you supply me with a little information on them?

What is this about UNKNOWN? I read a paperback edited by D. R. Benson called THE UNKNOWN; fell in love with it. I have seen a copy of FROM UNKNOWN WORLDS but didn't get a chance to do any more than page through it rather quickly. I love its beautiful Edd Cartier cover.

On the subject of Edd Cartier, I have an old calendar with 6 Edd Cartier illustrations, 6 Hannes Bok illustrations and a Frank R. Paul. (That's 13 you say? 1949 had 13 months--ha!) Anyway it was on seeing this calendar that I became an Edd Cartier fan.

More on Edd Cartier. I have heard that he did artwork for at least one issue of some comic book. Does anyone know any more about this?

\# \# \# \# \#

For a reason why second class membership might be an idea, just look at Saraband #4, page 4, last paragraph, in K-ø #15. I am in the same boat--school work to do.

Don & Maggie Thompson--I don't know what to say about RAINY DAYS except that it's fun to read. Are back issues available?

A new SPIRIT story appeared in the New York Herald-Tribune on January 9, 1966. Unfortunately, it is apparently a one-shot type of thing. The SPIRIT story is 5 pages long in the New York Magazine section and in black and white only. However, these 5 pages contain about 10 pages worth of material if compared to the old SPIRIT comic books, and it's all in the old style. The SPIRIT story concerns the recent New York City Mayoral race. Along with the story, there is an article on Eisner. However, there may be another SPIRIT story: the last panel of the story: NO THIS IS NOT THE END OF THE STORY...BECAUSE! "NO...NO, NO...TELL MR. LINDSAY I DON'T WANT AN APPOINTMENT...NO!... I'M JUST A FREE-LANCER...SURE I'LL BE AROUND IF YOU NEED ME...OH YES. I THINK YOU MAY INDEED!" (SPIRIT is talking on the telephone.)

Tweedy Teentwirp, his songs, and the girl who sobbed, panted, and sighed over him strangely resemble some real things I can think of.

Clipped from the NEW YORK TIMES: The MAD SHOW A New Musical Revue Based on MAD Magazine THE NEW THEATRE 154 E. 54th St. PL2-0440

For a couple weeks, the Philadelphia Bulletin dropped the full-sized Prince Valiant strip and although it has now been restored, I regard the fact that it was dropped at all as a bad sign. Does anyone know of any papers other than the Bulletin and the Denver Post which carry Prince Valiant full page size (not tabloid size)?

For TRADE: Showcase #13, Flash #105-108, 111, 112, & 119, Showcase #17-19, Mystery In Space #53-62, 64, 66, Justice League #2, Strange Adventures #120, 144, 162, Crime SuspenStories #20, MAD #11

WANTED: Shock Illustrated #3, Confessions Illustrated #1, 2, Incredible Science Fiction #32, 33, Weird Science #21, Tales from the Crypt #31, MAD #1-6, 18, 21, Crime SuspenStories #1-7, 10, 11, 16, 19, and many others especially Science Fiction comics, Annuals, and Vault of Horror.

WANTED: Phantom Stranger #1 2 3 4 5 6, Strange Adventures #102, 108, 110-111, 128, 133, Mystery In Space #46. I would like to borrow and perhaps buy the following--borrow for research and buy them if I like them enough and happen to have some spare money. I would even pay just to borrow them. Write for terms. I need Mystery In Space #2-25 27 29 31-33 49. I also need Strange Adventures #1 3-22 24-28 30-58 61-62 64-79 81-82 87-88 90 95 97-98 100

The New York Herald-Tribune of January 9, 1966 is well worth getting if only for the SPIRIT. You can probably get a copy by writing to the paper: New York Herald-Tribune, 230 West 41st St., NYC 36, NY.

SMALL TALK #9

Page one

SMALL TALK #9 is the railway whenever I get if off to the Central Mailer.
Editor: Glen D. Johnson Box 338 Cowpoint New Mexico (8/313)

Because of lack of space, Dick Pryor wasn't able to publish the complete article on the Avenger in HEROES ILLUSTRATED #2 when I compared Skyman with the Avenger. Since I'm short on material, and I have to start typing something for K-a, I've decided to type the original Avenger article as I wrote it.

A little over six years after Skyman's last adventure, Vincent Sullivan, Raymond Krank and Gardner Fox most likely sat down and decided to revive a similar character to Skyman, and this character was the AVENGER. When the Avenger was introduced in M.E.'s Big Shot by costume hero comic, Sullivan was not editor as he was when Skyman was published but publisher of his own line. Raymond Krank, a writer under Sullivan at Columbia had become the editor at M.E. and Gardner Fox, a life long friend of Mr. Sullivan's, is said to write practically every story published in M.E. comics.

The first issue of the AVENGER was published in Feb.-March, 1955, the last issue was published Aug.-Sept. of the same year. Actually four issues is hardly enough to compare with Skyman, who appeared in 10 issues of Big Shot, and four issues of his own comic, but there are quite a few parallel situations.

The first issue of the Avenger, like early Skyman issues had extremely poor artwork. Lou Ayers, (who was doing excellent art at this time on M.E.'s Ghost Rider) didn't do anything outstanding artwise with the Avenger. The Avenger was drawn in a weird style with a large barrel chest, a thin waist, and in a few panels, his body not much longer than his head. The other characters in the first issue weren't drawn in the same manner, but for some reason, Ayers did so draw the Avenger.

Bob Powell, who recently had worked with Wally Wood on Daredevil and was doing well with Classic Hero and whose work can be found in most issues of SICK, replaced Ayers on the second issue of the Avenger, and continued the art thru the last issue. Powell also drawn the first cover, and probably this pointed out that Ayers was not ready to do covers, as the covers are what the buyers see first. Bob Powell who has a smooth style that I've long admired, failed to reach his former glory as an artist when working on the Avenger. Powell's work fell short of the art he was doing on Daredevil, not up appearing in another M.E. title at the same time. One reason the art didn't meet up to standards of that Powell was capable of is that he continued doing the Avenger in the style introduced by Ayers.

Tho' the Avenger wasn't excellent story and artwise, it was a fair-to-middling book. The costume was nothing out of the ordinary as was Skyman's. It consisted of two colors, red and white. The circle on his chest, waist and top of belt, gloves and top of his boots and eye bones were white and the remainder was red. The Avenger had a utility equipment similar to that of many costume characters were introduced during this period. Had he found his way into comics in the 1960's, or today, chances are he would have not lasted much longer than the four issues. I might mention that in the early 60's, Ron Parker Reprints, reprinted the first issue of the Avenger with the much inferior #8, which was the only issue Sol, the cover was re drawn, and by a pretty good artist.

Almost a year before the Avenger first appeared, Simon and Kirby created for Prize, a hero called Fighting American and this might have had something to do with the Avenger. Fighting American was a commie fighter from the 'word go', and M.F., probably figured this type of hero would go over, and molding what was Skyman into the Avenger wasn't too hard. The Avenger would also have been known as "America's National Hero", as was Skyman but instead of defending America from the Axis, the Avenger fought the new threat to America and the rest of the Free World---COMMUNISM. The majority of stories were about communism and the Avenger battling against it.

In Avenger #1, the first three stories mentioned nothing of his origin, but following the third story was the following quote, "WHO IS THE AVENGER? What strange motive prompts him to risk his life, and put his inventive genius against the hate and greed of evil men? Read on, and learn for yourself the strange facts that drove an ordinary man into this dark garb! What caused him to challenge the forces of Evil! Fate makes him the most unusual figure in the world today!" The fifth and last story is titled, "The Birth of the AVENGER", and gives the origin. The story starts with Colonel Ralph Wright and his wife walking down a street in West Berlin and suddenly "a Russian automatic is jabbed" into Ralph Wright's back, and he and his wife are forced to walk into East Berlin, and to Red headquarters, where he is told to write his brother Roger a letter. In the letter to his brother, he is told to inform Roger that he is being held and will be released only if Roger turns over the plans for a new type airplane he has designed. When the letter is delivered to Roger Wright instead of turning over the plans, he hits the courier, and says, "Meeting the hand that drew those blueprints is as close as you'll ever come to them." Realizing his brother and wife will die, he notices a Ghost Rider mask that Claire Farrow (Roger Wright's fiancee) had bought for her nephew. He decides to rescue Ralph and his wife by wearing a costume, which he and Claire started working on. Once in his costume he went into an underground tunnel to a hangar where his plane was. His invention was equipped with an atomic motor, and capable of taking off and landing vertically. Named the STRATJET, it was "fifty years ahead of its time", and able to fly "endlessly around the earth without refueling". Moments later, the red and white figure entered the jet and was off to East Berlin. Once in East Berlin, the Avenger went to see General Viroshonsky, general of the Russian army, and responsible for the abduction of Ralph Wright whom Roger Wright was after. The general presses a hidden alarm, and the room fills with armed soldiers, who are quickly forced to surrender by the Avenger. He then has a talk session with General Viroshonsky, and discovers that Ralph Wright and his wife were already dead and that they could not be permitted to live because after the Russians had the plans, Roger Wright would have also been killed to cover their crime. "The only way the Soviet Union" could insure its safety. Roger Wright decides to avenge the wrongs done by such as these, and thus is born the AVENGER.

The origin is unusual in that it wasn't in the first story, as is common. It comes in after a character has been developed, which was sometimes used in the 1940's but very often. It is my opinion that after a number of stories have appeared, the author can better see how the origin should be. The only fault in the origin of the Avenger is the short time it took him to become a skilled costume hero, but this is something that happens all the time.

Roger Wright, an inventor, as was Allen Turner (Skyman), also had an arsenal at his disposal. Like Skyman, the main weapons of the Avenger were his hand guns of some sort. I'm somewhat puzzled as to if both his side-arms were dissolvers or if one was a dissolver, and the other a gun fitted with a cylinder for different uses such as carbon dioxide to put out fire. In another panel, the Avenger was shown using his guns to dissolve the guns of the Red Chinese. The dissolver was a gun which either turned metal, etc. to dust. Whereas Skyman would use his stasinator to paralyze his foe, the Avenger used his dissolver to melt the guns, etc. of his assailants. I've never used them on a human, but it would appear the weapon would dissolve one

As Skyman used his WING to carry him to battle, so did the Avenger use the fantastic Starjet. In the first issue, the Starjet was propeller driven, but with issue 2, it was jets. The Starjet had something the Wing didn't, radio control, which enabled the Avenger to control the Starjets flight from the ground. In the first three issues, a rope ladder was used for the Avenger to climb to and from his plane. With issue 4, a winch and cross bar, identical to Skyman's was adopted, and made a much better method of leaving and entering the Starjet.

The Avenger also had other scientific equipment such as his utility belt, flying saucers with built in television for spying, a gravity belt and other such items.

Unlike many stories today, the Avenger didn't battle a "Commie Nation", but the Russians. M.E. called a spade a spade. When the State Department had need of the Avenger, they would contact Hiram Wright, elder statesman, who was Roger's uncle. In turn, Hiram Wright would contact Roger Wright. Besides Hiram, only Claire Farrow know who the Avenger really was. The Avenger more than once rescued certain people from behind the Iron Curtain, from Vienna, while it was under Russian control, or returned a kidnapped scientist from Red China. Besides fighting against the Reds, he still found time to battle common crooks, as well as a few mad scientists.

Considering the stories averaged only seven pages, four stories per issue, they were well written. Author Gardner Fox succeeded in writing stories without a great amount of scientific hogwash. Had the Avenger lasted a few years longer, he might have survived and became part of the Second Golden Age of Comics.

* *

QUESTION TIME!!! Can anyone tell me if COUNTRY WIDE PUBLICATIONS and M.F. ENTERPRISES are the same outfit? I noticed that both have the same address in New York. I would think they are, but maybe someone in the New York area can check on it. I've never gone in for teen comics, but HENRY BREWSTER has changed my way of thinking. If you haven't bothered to look at an issue, graby #3. Bob Powell is credited with writing and drawing this issue, and it is hilarious. The next to the last story has mention of Capt. Marvel and SHAZAM. Speaking of Capt. Marvel, this brings me to the newest hero to hit the news stands, CAPTAIN MARVEL, who is published by M.F. Enterprises, created by Carl Burgos, written by Roger Elwood and drawn by Francho. About the best thing I can say about it is that at last the MIGHTY COMIC GROUP has some other company publishing heroes that equals theirs. Besides seeing the name Capt. Marvel revived, I can't think of anything good to say about it. What I'd like to see is Francho and Bob Powell switch from Capt. Marvel and Henry. I think Bob Powell would really help to develope Capt. Marvel if he were given a hand in writing the stories. It's not hpeless, but there is a great need for improvement.

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AN INTERESTING FACT. It comes to me from a reliable source that not long ago an artist that wishes to remain unknown approached Charles Biro and wanted to buy the rights to the original DAREDEVIL. Mr. Biro's didn't wish to sell outright, but was willing to let the artist have the rights to Daredevil if he (Mr. Biro) could own a piece of the character. The artist didn't care for the arrangement, and turned the deal down.

KENT RUSSELL

I'm honored that you compared my tracings with those of Ray Miller, tho' I don't think mine were near as good. I think I was lucky As for the shade of green, I owe it all to my little 'shading plate'. As for the Green Sorceress' bra, I think it was suppose to be made of iron. As for the size of "Small Talk", I think in the future, I'll try having longer columns than in the past, and less in number

A SERIOUS MOMENT In the past I've noticed a few letters printed in Marvel letter columns against the use of Communists as villains. I've always thought that these were written by someone affiliated with the Communist Party, and doing their small bit for propaganda by writing they didn't think such plots should be published. Steve Perrin's letter in THUNDER AGENTS #5 has opened my eyes. I know that Steve isn't a Red agent, and I've tried, but can't see why Steve and other would object to the use of commies as villains. After all, what's wrong with calling a spade a spade? How many reading this believe that the U.S.S.R. is working for world peace?

If these people think that by doing nothing will help the world situation any, they had better think again, or look inot the Communist doctrine. The main principles of Communism is to spread World Communism, and they don't give a damn how it is done. When Khurshchev said that Russia/Communism would bury us, I doubt very strongly if he meant it as a joke! Even the policy of Peaceful Coesistence farce. What it amounts to is less open fighting, in spreading Communism. If Russia were sincere in ending the COLD WAR, and living in peace, it would be a simple matter

In my opinion, when Russia withdrew its missiles from Cuba, it only proved one thing. Russia wasn't, and isn't ready to start a war, but when it thinks it can defeat the U.S., it will try. The way I see it, once it defeats us, World Communism will almost be complete.

Comic fans wouldn't have much fun living under Communism as most likely Superman would battle some poor farmer selling crops on the side to pick up extra money. Of course in the stories, he'd be referred to as a dirty capitalist, and what to Capt. America would ge trade his stars and strips in, for the hammer and sickle and battle old women selling flowers on the street corner?

As I see it, there should be even more such stories depicting the Commies for what they are. And what are they? The worst and most dangerous villains of our times. The Communists make the S.S., Gestapo and the Red Skull look like "first graders". Whate ever Marvel and other publishers can do to show what they are, the less chance they'll have taking over. Such stories could be considered a public announcement, and most important these stories show, or help show what communists are like. It's not going to help pretend it's afriendly nation Canada, and second, we know what Russia wants, and why should we spare their feelings, whey're not worried about anyone elses!

I'd also like those that think I'm gullible enough to believe all the propaganda we use, are wrong. Sure we use propaganda too, but to have to. I think it can be used for good, as well as bad.

* *

Thanks to Doug Potter for drawing the GREEN HORNET illo. With the Green Hornet soon to be of T.V., don't be too surprised to see him in comics soon and since HARVEY once published such a comic, my guess is they will again.

SARABAND
Published for KAPA-alpha
Written, typed, and stenciled by Andy Zerbe
P.O. Box 6206 Montgomery, Alabama 36106

This is the first of what I hope will be an annual listing of comic book circulations, and as such is an outgrowth of a listing of Gold Key circulations that I made last year. All the comic circualtions that I could find are listed here. However, three things should be borne in mind. 1) All comics do not list their circulation figures. 2) Not all comics are available here. 3) No attempt was made to check Harvey comics. Last year I attempted to analyze Gold Key's circualtion figures. I'm not going to do any anything so foolish this time as exceptions can be found to every statement I made. Additions to this list will appear in future issues, and if DC comes out with its circualtion figures in the middle of the year as it did last year there will be additions.

SICK	8- 131, 434
Charlton Comics Group	
ARMY ATTACK	124, 241
BILLY THE KID	140, 660
BLUE BEETLE	124, 616
CAPTAIN ATOM	131, 375
CHEYANNE KID	118, 124
FIGHTIN' 5	130, 515
I LOVE YOU	139, 689
JUST MARRIED	132, 339
LOVE DIARY	141, 333
OUTLAWS OF THE WEST	126, 012
ROMANTIC STORY	140, 528
SON OF VULCAN	135, 466
SWEETHEARTS	142, 208
TEXAS RANGERS	126, 665
WYATT EARP	130, 771
Radio Comics	
ARCHIE	9 - 467, 552
ARCHIE'S GIANT SERIES	6- 256, 516
ARCHIE'S JOKE BOOK	12- 273, 679
ARCHIE'S MAD HOUSE	7 - 231, 934
ARCHIE'S PAL'N'GALS	4 - 253, 860
FLYLAN	6 - 160, 235
JUGHEAD	12- 269, 512
LAUGH	12- 269, 747
LIFE WITH ARCHIE	12- 293, 651
Dell	
GHOST STORIES	4 - 198, 071
COMBAT	4 - 210, 975
KONA	4- 201, 534

Gold Key Comics

BONANZA	6 - 244, 892
BUGS BUNNY	6 - 292, 518
DAFFY DUCK	4 - 244, 527
DONALD DUCK	6 - 298, 897
FLINTSTONES	6 - 375, 159
JETSONS	6 - 295, 020
KORAK	4 - 279, 448
MAGNUS	4 - 2374 426
MICKEY MOUSE	6 - 232, 664
PHANTOM	4 - 230, 733
POPEYE	4 - 217, 484
SPACE FAMILY ROBINSON/ LOST IN SPACE	4 - 217, 573
TARZAN	8 - 357, 549
TOM & JERRY	6 - 277, 830
TOP CAT	4 - 246, 214
TUROK	6 - 251, 120
UNCLE SCROOGE	6 - 331, 830
WALT DISNEY'S COMICS	12- 411, 059
WOODY WOODPECKER	6 - 251, 190
YOGI BEAR	4 - 251, 027

Marvel Comics Group

MILLIE THE MODEL	219, 467
PATSY & HEDY	199, 971
RAWHIDE KID	6 - 192, 600
STRANGE TALES	12- 230, 345
TALES OF SUSPENSE	12- 222, 120
TALES TO ASTONISH	12- 224, 406
THE MIGHTY THOR	12- 232, 704

National Periodicals Publications, Inc.

ATOM	6 - 255, 396
AQUAMAN	6 - 247, 282
BOB HOPE	6 - 191, 287
JERRY LEWIS	6 - 206, 598
METAL MEN	6 - 334, 387
SEA DEVILS	6 - 183, 008
YOUNG LOVE	6 - 206, 598

The number in front of the circulation figure for a comic indicates the frequency of publication. For instance, 6 would indicate that there are 6 issues per year of that comic. All Charlton Comics are bi-monthly so I didn't bother to place a 6 in front of each and every one of them.

I liked the first story in CREEPY # 9 because it ended on the upbeat which so few of the stories there do. However, I found one minor item and one major itme in the story which prevented me from enjoying it completely. The minor one concerns Dasmascus steel. It didn't exist in ancient Greece. The major item is the portrayal of Hades to look like death. This disturbs me almost as much as the version of him over at Marvel where under the name of Pluto he is portrayed as evil because he rules over the dead. This is like saying that God Himself is evil because He rules over the dead also.

Tape Recorder Report #5 by Tom Mc Geehan

I have decided to summarize in short form my facts on tape recorders up to date so far. My main purpose in doing these articles on recorders is to try and help any persons who might be thinking of buying a recorder, and to let those of you who aren't, know what you can do with a recorder. Normally when a person decides to buy a recorder he goes down to his nearest hi fi dealer or TV store and lets the dealer tell him what's best for the money he wants to spend. Any recorder he doesn't carry is no good, of course, and he'll point out all the good features his recorder has, and never mention what it is lacking. Of course, all salemen won't do this, but I bet a lot of them will. So I've been getting all of the info I can on all makes and models of tape recorders now being put out and trying to evaluate it, with the help of my brother, Mike, who is an "amateur electronics bug". From my experience with our Concord 107S recorder, Arvin #83L79 recorder, Wilcox Gay half track recorder, and even one of those cheap "toy recorders" that are so plentiful from $8 to $25 each, I do know what comes in handy on a recorder and what you just can't do without. I'd never be without a recorder now, just as long as I could afford one. Actually, the free music you can record from TV and radio or even borrowed records, alone would pay for the cost of the recorder, not to mention all the other uses it has.

For comic fans a good use right now is recording the Batman TV series sound track, and next season The Green Hornet, the Superman cartoons, Tarzan, etc. To do this all you need is a recorder and a TV. Also, some comic fans are also interested in old radio dramas (such as The Green Hornet, The Shadow, etc.), and if they're re-running these on radio in your area (as they have been in different areas) you can record them right from the radio. If not, you can arrange with fans who have them on tape to trade for them. You can also tape such things, as I did, as the one hour special on "The Golden Age of Comic Books" on local channel 13, KCOP-TV; the Flash Gordon movies and serials which channel 13 is also running; the Tarzan movies on TV (if you're a Tarzan fan); Dick Tracy movies on TV; etc. If you want to trade tapes all you need is two recorders, so you can either buy a second one yourself or get a close-by friend to buy one and you can use each other's tape recorder to make copies of tapes, tho its easier if you can afford to buy two recorders yourself. Buying tape is no problem nowadays, as you can get pretty good tape for under $2 a reel (1800' Mylar) made by Scotch, Audiotape, Ampex, etc. Most of these companies make a fairly good cheap line of tapes under a different brand (such as Scotch-Melody tape, Audiotape-Maestro, etc.) name. It can't be as good as the expensive Scotch, Audiotape, etc., but it is pretty good and well worth the price. Just don't buy any of the white-box tape that sells for as little as 88¢ a box (1800' Mylar).

Make sure you buy your tape from a reliable dealer and not from these whole-in-the-wall discount places. We've had experience with cheap tape, which we first bought for our "toy recorder" and used later on our Concord a few times. It is called ALLEGRO sold by THRIFTY's Drug Stores, and every bit of it (we bought all 1 mil Acetate on 3" reels) is now brittle and warped and breaks easy. Luckily, we only recorded "junk" on these tapes so nothing was lost. When we bought our Concord 107S (4 track mono record, stereo record & playback thru another amp called the 107S/A, or just stereo playback thru any amp) from Sears for $80 we then started buying different expensive tape locally (such as Tower 1800' Mylar tape for $4.00, Thoro-Test 1800' Mylar for $3.60, etc.). But then last year I started buying Audiotape-Maestro 1800' Mylar on 7" reels from the Hi Fi Corner, 7901 Melrose, P.O.Box 46011, Hollywood, Calif. 90046, at 10 reels for $16.00, plus $1.00 for tax and postage, which means it cost $1.70 a reel. Recently they've been out of Maestro, so I bought Emerald-Ampex tapeatthe same price. I haven't found much difference between my $4.00 and my $1.70 tape, except the price. To get the $1.70 price you have to buy 10 reels at a time (10 for $16). So you see tape isn't much of a problem anymore. Five or ten years ago you had to pay $6-$7 to get a tape that wasn't any better than the $1.70 tape today, but fortunately the situation has changed.

At 3-3/4 ips (inches per second) speed you can record 1½ hours per track or 3 hours stereo or 6 hours mono 4 track on one reel (1800'). This means for $17 you can record for 60 hours mono on 10 tapes at 3-3/4. Or at 1-7/8 ips you could record 120 hours mono! I, myself, record all music on my Arvin (as I did on my Concord when it was working good) at 3-3/4 ips, and on the Arvin in stereo. It's not true stereo, of course, but I record a mono program on both tracks. Then if one track somehow gets wrecked or is recorded to high or to low I still have the one good track. Also I can play back one track with bass and one with treble. For now I'm recording everything in "stereo", and if I ever run short of tape all I have to do is record mono over one of the tracks of my stereo tape, making two mono shows. Most shows I record at 3-3/4 ips, but Batman I'm recording at 1-7/8 ips.

But to get started on my summary. When I wrote my first and second tape recorder articles in KA#2 (Nov'64) and #4 (Jan '65), "Can You Afford a Tape Recorder?" and "More On Tape Recorders"; I thought that a 4 track mono recorder would be better than a stereo one and that stereo would not be worth the extra cost. Up to that time I had never used a full stereo recorder (we didn't have our Arvin yet, we were still using our Concord) and therefore had not realized its advantages. But then when I typed up my third and fourth articles in KA#7 (Apr'65) and #11 (Aug'65); I decided that stereo was to be preferred over mono because with stereo you could record two different mono shows at the same time.

Being able to record two different shows at the same time is something I sure could have used when KHJ-radio was broadcasting Arch Obler at the same time KABC was broadcasting Black Museum, Sundays at 4:30 p.m. Stereo was also better because you could playback pre-recorded stereo tapes without another amplifier, and you could have sound-on-sound or at least sound-with-sound, etc. Now below I'll list all the recorders I have mentioned about in my previous articles and give my latest facts on them. Of course, most of my info can't be 100% garunteed as most of it comes from ads and instruction books and manuals, but most of it should be pretty accurate.

Norelco 301 (4 speed 4 track mono record or stereo playback thru another amp, fully transistorized with VU Meter, was $140, now $164). It is not stereo so it is out of the running now, especially at the $164 price. The 4 speeds are very convenient,but itis worth no more than $90. Besides, one fan who has a Norelco 401 (similar to the 301, but full stereo,only with cheap combined controls) says his 401 is always in the repair shop to replace the transistors that are always "blowing out" in it, and the 301 could be the same way.

Norelco 401 (4 speed 4 track stereo with one record volume control, actually one for Mike and one for Radio/Phono, one playback volume control, and one tone control, $180). With combined controls it is no good, even with the 4 speeds, except for $100 maybe, and as I said above, it does have "lousy" transistors it seems.

Concord 555 (3 speed 4 track stereo, partially transistorized with 2 VU Meters, $200). This recorder is good because it has record push buttons for each channel thus permitting sound-on-sound even tho it only has two heads, and because it has two fairly good meters. But it has only one tone control and small r/p input and speaker and amp output jacks. I prefer regular big phone jacks from my experience with small ones or RCA jacks. The patch cords on the small and RCA jacks break to easy and I don't care for them. Also, the lid will not close with 7" reels (for storage this comes in very handy, so you won't have to run off the tape every time you close the lid, but you can't do it with this 555). For $100 this might be okay, but not for $200. The Concord 550 is their old "obsolete" version of the 555.

Webcor Viscount III or maybe IV (3 speed 4 track mono, $160). This recorder just plain "stinks!" Don't buy any Webcor recorders. One fan I know knew two different people who had Webcors and both of them were always needing repair. Another fan knows this hi fi serviceman who says that the recorders he services the most are Webcors(and he repairs all brands) and that just about everything is wrong with them! I'd never even buy a Webcor second hand, except maybe for a buck or two.

Argus 800 (3 speed 4 track stereo with green eye indicator, $150). This is a copy of the 3 speed 4 track stereo Silvertone recorder that Sears sells for $205. It has only one green eye and a switch to check either channel; one jack for each channel that can be used either for mike (push the plug in all the way) or for radio/phono (push the plug in half way), but you cannot use both for mixing; and you can only monitor thru one speaker at a time. This recorder is sure not worth $150 or hardly even $100. I'd never buy any Silvertone recorder, they just look to cheap.

Uher 8000S (4 speed 4 track stereo with two VU Meters, $420). This is a pretty good recorder, of course, but I'd never buy it for $420 myself. It has 3 heads, is fully transistorized, and has source-tape monitoring, echo effect, etc. But for $420 I'd prefer to get something better. It has only one record volume control, the lid doesn't close with 7" reels on, and it only has a 3 digit counter, plus it doesn't have the regular big phone jacks & plugs that I think are best.

Concord 884 (3 speed 4 track stereo with two VU Meters, 3 heads, one motor, completely transistorized, regularly $300 but one discount store had it for $225 and might still have). This is one of the chaepest 3 head recorders I have found and does look pretty good, and if you can afford $225 it might be a good buy. It has a source-tape monitor switch, record push buttons for each channel, and sound-on-sound switch; plus two record volume controls, two playback volume controls, and a master volume control, but only one tone control. The lid doesn't close with 7" reels on, it has no remote pause control, and it doesn't have all big phone jacks. This fan who knows this dealer/repairman told me that in his area the repairman had to shave down a hair (1/1000th of an inch or so) the capstan on 3 or 4 Concord 884's. If you played back the tape on the same recorder it was okay, but if you played it back on another machine the speed was off. I don't know if all 884's have this fault, but I don't think so. This could be a good buy for $225.

Arvin 83L79 (3 speed 4 track stereo with one VU Meter & a switch to check each channel, $165). This is the recorder I bought for $30 second hand from a local jewelry store/pawn shop. It's missing one speaker and one mike and the patch cords, but otherwise it was complete. When I bought it (as is) it had no power, but the only thing wrong was that the auto stop wire was bent forword and stuck, so we unstuck it and it worked fine. I would not recommend this recorder, except for $50 or less. The mechanism is real "lousy" and it can get wow and flutter easily. The rewind/fast forword knob is "crummy" and the RCA jacks are no good. It has no pause of any kind, no monitoring, and the lid doesn't close with 7" reels on. For $30 we got a good deal, but never buy it for $165. It doesn't even have any equalazation at each speed and for mono you have to record on B then on A, not vice versa.

Miranda Nocturne (3 speed 4 track stereo with two VU Meters, one hysterisis synchronous motor, the best kind!, $150). This recorder could be a good buy as it has two volume & two tone controls, and six push buttons, not to mention sound on sound,and sound with sound. I don't have the instruction book for it yet, but if I get it I'll let you know about it.

Bell T-347 Tape Deck (2 speed 4 track stereo tape deck with 3 heads, 3 motors, and two VU Meters, $200). For those who can afford it this would be a good recorder for making copies of tapes, or if you have a set-up (tuner, amp, record changer, speakers, etc.) already it might be a good buy. But if this is your first recorder I don't think this would be the one for you, as this is not a complete recorder, just the tape mechanism and stereo pre-amps (you still need the stereo amps, speakers, and microphones).

Vista Tapemaster (2 speed 4 track mono record, stereo playback thru another amp with one VU Meter, $89). This recorder is no good at all, even tho it looked good at one time in an ad.

Ampex 800 series (3 speed 4 track stereo, transistorized with two VU Meters, $310 for model #860). Quality-wise these are excellent recorders and they should hardly ever need repair. But they don't have many controls for the price and they only have two heads. I know I'd never pay over $300 just for a two head recorder, but if a person wants a simplified recorder that should normaly last and last and that'll give excellent sound quality, this should be a good recorder for him if he can afford it.

Well, I guess that covers all of the recorders I've mentioned in my past articles, which should set my facts straight. I better mention that the half track (Wilcox Gay) recorder I said we have is one my brother, Mike, bought at the local Salvation Army for 50¢. It was all apart when he bought it (about two years ago) and he had to put it back together and fix it. But he got it working and we used it some, but now it got so it has wow and flutter (we really never did get the correct belt for it) and poor sound quality. It's hardly worth fixing (the recorder is circa 1950) and Mike said he might just sell it to someone and let him fool around with it. The "toy recorder" we had is the firstrecorder we bought, from Thriftys for $15.00. It worked for about 3 to 4 months before it went "kaput" (the heads wore out I believe), and by that time we had bought our Concord 107S from Sears for $79. Our Concord worked excellent for about a year, then something happened and one of the wire-around resistors in it started to smoke. After Mike checked it out it stopped smoking, but the sound was to low & the tone quality no good. Mike tested the resistor and found it good and even tried substituting another one just in case, but no luck. No matter what Mike tried he just couldn't get it working.

After trying everything he could think of that he could do without test equipment, Mike and I decided to take it to the Concord repairman in our area (Scotty's tape recorder service), but he didn't do any good. It cost us $10 and all he did was get grease on the rubber discs which stopped the take up reel, so we had to wipe it off. Our Concord 107S was still as "lousy" as ever. Right now our Concord barely plays back good at 7½ full volume, and when you try copying tapes from our Concord to our Arvin the quality plain "stinks!", if you'll pardon the expression. We've come to the conclusion our record play head is "shot" and a replacement cost $20-$25 and I don't think its worth it, as the 107S is now an obsolete model. It is 4 track, but has no counter, no monitoring (except crystal earphone), etc.

I have found one new recorder that could be just what most fans could use and it only cost $129 from Olson Electronics (260 S. Forge St., Akron, Ohio 44308). It is the SHARP "Andante" model #RD-702, 3 speed 4 track stereo recorder. I have both the instruction book and the service manual for it, and they both are pretty good. The recorder has two volume & two tone controls, 5 push buttons (rewind, fast forword, stop, play, and record), and a selector switch (channel 1, stereo, & channel 2); plus 8 big regular phone jacks right on top (which I like very much), a monitor off/on switch, and an AC on/off switch. It is fully transistorized, has two VU Meters, and it looks like the lid will close with 7" reels on. The recorder also has a 4 digit counter, a 3 speed selector switch that is automatically equalized at each speed, and an auto shut off for when the tape runs out or breaks; not to mention a pilot lamp, reel caps, and a storage compartment. As a special feature, when you close the lid the recorder is automatically shut off (both the AC power and the stop button, to prevent the pinch roller from becoming deformed) completely!

You can monitor while recording on this SHARP recorder (something you can't do on our Arvin, or even our Concord 107S except thru a crystal earphone) and it has two built in speakers (which I prefer for compactness; if I want seperated speakers I'll use my own). While recording the tone control acts as a radio/phono record volume control (which comes in handy for mixing mike & r/p scunds. For the price, the recorder isn't lacking anything as far as I can tell. A remote pause control would be nice, but not really needed as it push button so you can set the recording volume level without the tape moving. A remote pause could be used for editing out commercials on TV & radio shows, but you can use the stop button for the same purpose. Also,there isno mention of sound-on-sound or sound-with-sound so it probably doesn't have it (tho it still could), but for the price this can be overlooked. Right now this could be the ideal recorder for under $150 (the Miranda Nocturne is the only possible competitor) and if I can get the money to spare I may buy it unless the Nocturne proves better or I find a better one.

There are four different classes of tape recorders for which I'd like to find the ideal recorder (or the best one available) for prospective buyers.

1) First there is the $50--$100 price range: a 4 track, mono, 2 head, 2 speed (or 3 speed if at all possible) recorder. This would be for those of you who just can't possibly afford over $100 for a recorder, or for those who don't want stereo, or for those who want a second recorder for making copies of tapes but can't afford another stereo one.

2) Second we have the $100-$150 price range: a 4 track, stereo, 2 head, 3 speed recorder. This is the cheapest you can buy a 2 head stereo recorder for and still get a fairly good one. Most fans should buy in this range if they are thinking of doing a lot of taping (unless they can afford the third price range, of course). While you can't get even a semi-professional recorder at this price, you can still get a pretty good one nowadays (this wasn't possible several years ago, but recorders have really advanced since then).

3) Third there is the $200-$300 price range: a 4 track, stereo, 3 head, 3 speed (this means 1-7/8, 3-3/4, & 7½ ips by the way) recorder. This is really the one to buy, except most people can't afford it. A third head for monitoring directly off the tape, echo effect, sound on sound, etc. comes in real handy, as does three motors (this means the recorder has less gears and therefore less chance of the recorder "going out of whack").

4) Fourth and last we have a battery recorder, a 2 track, 2 head, mono, 2 or 3 speed one that runs on battery or AC that sells for under $100. Again if you can afford it, this would be a good recorder to buy in addition to, and after you buy, a regular large one. A portable battery recorder can be used to record interviews (in case you ever get a chance to talk to any pro's); meetings (in case you attend any local fan-claves); and for getting info (you can read off info onto a tape when time is limited and type it up later on at your leisure).

I haven't found any ideal recorders yet for sure, and no possibilities even for the first group. But for the second group I have found two possibilities (the Sharp Andante RD-702 and the Miranda Nocturne); one for the third group (Concord 884 for $225); and four possibilities for the fourth group (Phonotrix for $50, Concord F-85 for $40, Concord 320 for $100, and the Norelco 101 for $90). These are only possibilities, remember. To check them out right I have to buy one myself (and I do plan to buy a stereo $100-$150 as soon as I can get the money to spare) or find someone who has bought one and used it awhile and get his report on it. I could use a battery recorder too, but right now I do well to buy a stereo one (which I do need for making tape copies), so a battery portable job will just have to wait to the far future.

If you do decide to buy a tape recorder, I think it is best if you buy it locally from a well known dealer, if at all possible. Unless I could get a pretty big savings, I doubt if I'd buy a recorder from one of the discount stores via freight or railway express. I hate to buy sight unseen and have to wait so long to get the recorder. If and when I get the money I prefer to go right down and buy it and bring it right home. But if it isn't sold locally, then I have no other choice, of course; or if the savings were great enough I wouldn't mind the wait or inconvience. You should write the discount stores, tho, to get their quotes to use as a comparison to make sure some "local Jesse James" doesn't "take you to the cleaners". On most recorders, except fair traded priced ones like Ampex, never pay list price, as it is usually a lot higher than the regular selling price. Here are some of the discount stores you can write to for quotes:

Hi-Fi Corner, 7901 Melrose, Hollywood, Calif. 90046
Carston Studios, 1686-R Second Ave., NY, NY 10028
Hi-Fidelity Center, 239-R E. 149th St., NY, NY 10451
Dressners, 1523P Jericho Tkpe., New Hyde Park 8, NY
Rabsons, 119 W. 57th St., NY 19, NY
Akray Sales, 1028-E Commonwealth Ave., Boston, Mass. 02215
Saxitone, 1776 Columbia Road, Washington, D.C. 20009

And you can write these places and ask to get their catalogs, as they issue electronics catalogs regularly in which recorders are listed for sale:

Allied, 100 N. Western Ave., Chicago, Illinois 60680
Lafayette, 111 Jericho Turnpike, Syosset, L.I., NY 11791
B-A, 1012-14 Mc Gee St., Kansas City 6, Mo.
Olson Electronics, 260 S. Forge St., Akron, Ohio 44308

And you should invest $1.25 in the 1966 Tape Recorder Annual, Ziff-Davis Pub. Co., One Park Ave., NY, NY 10016. It has quite a few articles on recorders in general, and has a list of some of the recorders now being sold, tho the list isn't very complete, as I know of quite a few recorders not listed in it. This mag is well worth the tab, tho! The best way to learn about a recorder is thru the instruction book or service manual, and to that effect I know have 70 instruction books and 10 service manuals (or technical bulletins) for 70 different recorders. One way to possibly get a recorder cheap is to buy a used one by keeping an eye on your local pawn shops and second stores. Or by buying a demonstrator model or used one from a regular hi fi dealer. Of course, you gamble doing this, but if the price is cheap enough it might be worth it. I got my Arvin $165 stereo that way for $30 and it's still working good (considering how it's made to begin with). The main thing in buying a second hand recorder is knowing how much it sells for new and how good the recorder is. Here are a few samples of good used prices for recorders in fair condition and all there: Concord 550-4=$50, Concord 555=$75, Concord 884=$150, Norelco 301=$40, Vernon 47/26=one fan got this at auction for $150,(new), etc.

BIT-O-GAB #4 by Tom Mc Geehan

For the benefit of those who get our KA sheets from us, but don't get KA, I'm going to list all of our KA material published so far and which issues it is in. Unfortunately, on our early KA sheets we didn't mark the issue number or anything and this confused some of those who got our sheets as to what went where. This should set them straight. We ran off 125 copies of our KA#1, 2, & 4 sheets, and 200 copies of our KA#7, 11, 15, 18, and 20 sheets. And we sent Jerry Bails 62 copies each of our KA#1 thru 15 sheets, and 75 copies (the extra sheets to use as KA samples) of KA#18 & 20.

Mandrake FB#52, Zorro, etc.-------by	John	6pgs	KA#1	Oct'64
Info Bits----------	John	2 -----	1	Oct'64
Can You Afford a Tape Recorder?---	Tom	2 -----	2	Nov'64
Spanish Capt.Marvel Comic Books---	Tom	2 -----	2	Nov'64
Dell One Shots, B & W, etc.-------	John	4 -----	2	Nov'64
More On Tape Recorders----------	Tom	2 -----	4	Jan'65
Superman Comic Strip Index--------	Tom	6 -----	4	Jan'65
Dick Tracy listing----------	John	2 -----	4	Jan'65
Mandrake listing----------	John	2 -----	4	Jan'65
Donald Duck & Mickey Mouse--------	John	4 -----	4	Jan'65
SF-Horror Movie Mag Checklist-----	Tom	4 -----	7	Apr'65
Showcase & Brave&Bold Checklist---	T-J	2 -----	7	Apr'65
Tape Recorder Report #3----------	Tom	4 -----	7	Apr'65
More Info Bits & Gab----------	John	6 -----	7	Apr'65
Comic Zines listing additions-----	John	8 -----	8	May'65
Tape Recorder Report #4----------	Tom	2½-----	11	Aug'65
KA Additions #2----------	Tom	1½-----	11	Aug'65
Bit-O-Gab #2----------	Tom	2 -----	11	Aug'65
Still More Info Bits & Gab--------	John	8 -----	11	Aug'65
More Comic Zines Additions--------	John	4 -----	11	Aug'65
Bit-O-Gab #3----------	Tom	3 -----	15	Dec'65
KA Additions #3----------	Tom	1 -----	15	Dec'65
Clippings & Gab (LAT 9/22/65 etc.)	John	9 -----	15	Dec'65
Comic Zines Additions #3----------	John	7 -----	15	Dec'65
Walt Disney's Comics & S. Check.--	T-J	12-----	18	Mar'66
Tape Recorder Report #5----------	Tom	8 -----	20	May'66
Bit-O-Gab #4----------	Tom	4 -----	20	May'66

Dick Lupoff. We got a postcard from Lupoff at last, "4/4/66, Dear John & Tom, This is a belated (VERY belated) acknowledgement of your letter of 12/29/65, and HI sheets which you sent me. Some of the HI material was very interesting. I noticed no mention of ERB:MoA or any of the reviews it's received...any particular reason? (No, just the slight fact that we're way behind on our HI sheets, and I mean WAY BEHIND, our latest one being #128 dated 10/12/65! When we do some more HI sheets we'll put it on, of course.---Tom) Regarding your explanation of what all those XEROs were for, I see of course that there was no $$$ spec involved. None the less, since every copy I sold cost me money--the production costs were greater than the price--you can see that I was eager to get maximum circ out of the copies available, and not send multiple copies to any one household, even though it might have contained several readers, as you two. Sincerely, Dick." I want to thank Lupoff very much for taking the time to write us, we sure appreciate it. We understand why you couldn't send us multiple copies of XERO, we just wanted to set the record straight as to why we wanted them, which was NOT for speculation purposes!

Flash Gordon. At last, for the first since early 1950, the Buster Crabbe Flash Gordon epics are being shown in the Los Angeles area on TV!!! Local channel 13 (KCOP-TV) is the one showing them; the same station, by the way, who showed them back in the early 50's on "Televenture" every day at 5:30 p.m. with host Gary Goodwin. They have started off by showing two 95 minute Flash Gordon movies, especially edited down from two of the FG serials for new TV showing, so they are different from "Rocketship" and "Mars Attacks the World". I'm taping them, of course, and I already had "Rocketship" on tape, so I compared the two. The new movie version of the serial "Flash Gordon" (Universal, 1936, 13 chapters) is titled SPACE SHIP TO THE UNKNOWN and was shown on 3/18/66; while the original movie version ROCKETSHIP was only 72 minutes long. And the new version of the serial "FG's Trip To Mars" (Universal, 1938, 15 chapters) is titled THE DEATH RAY FROM MARS and was shown on 2/25/66; with the original movie version MARS ATTACKS THE WORLD being 68 minutes long. Both of the new movies are about 95 minutes in length and were shown on Fridays from 8:00 to 10:00 p.m.

Some of the scenes in "Rocketship" are not in "DRFM", such as: the opening six minutes on Earth and the taking off of the rocket ship; Dr. Zarkov attaching the chain to the shovel instead of FG's arm while he's a captive in the furnaces of the floating city in the sky; etc. And some scenes in "DRFM" are not in "Rocketship", such as: FG fighting a beast on his way to stop Dale's marriage by Tao; Flash fighting Prince Barin in the Tournament of Death; FG starting a fight in the furnace room; FG throwing the shovel into the furnace; FG being drugged by Aura; etc.

Channel 13 is also going to show two more Flash Gordon movies (one will be an edited version of "FG Conquers the Universe", of course, but I wonder what the fourth one will be?) and one Buck Rogers movie, plus the 40 chapters of the FG serials and the 12 BR chapters. In my opinion, it is the Batman TV craze that got channel 13 (or maybe Universal) on the ball to show the FG epics. On "Space Ship to the Unknown" channel 13 even inserted words on the screen over the movie in various spots, such as: "Hisssss; Foiled Again; Put-Put-Put; Pow!; Don't Call Us. We'll Call You; Oh No Not Again; Curses; Suffering Succotash; Drat; Shucks; Psssft!; Who Me?; Look Ma! No Hands!; Censored; etc. They even had a host for this movie, a George Nowlan so he said his name is. The host and the words they can do without, tho, as far as I'm concerned.

I wrote to channel 13, of course, which is where my info comes from, as they were very kind enough to write me, for which I want to thank them. Their next FG movie scheduled will be PERILS FROM (the?) PLANET MONGO on 5/6/66. Plus they have, not scheduled yet, PURPLE DEATH FROM OUTER SPACE (Flash Gordon) and DESTINATION SATURN (Buck Rogers). This was back on 3/5/66, so by now they could have scheduled them. I just hope they put the serial chapters on at a good time, and that they show them complete to the last second! If they are not showing FG in your area now would be a good time to write your local TV station and tell them to get on the ball! If they don't care to run the complete serials, tell them to at least run the FG & BR movies (in a two hour time slot to allow time for all of the commercials and still have the movies complete!).

The Green Hornet & Tarzan. I guess most of you know the bad news already! Next season on TV the Green Hornet (ABC), Tarzan (NBC), and Wild Wild West (CBS) will all be on at the same time on Fridays (in the L.A. area and the areas that have the same programming as the L.A. area). This schedule could be changed before air time next season, of course, but with our luck it won't be changed. From the sound of the Tarzan TV series, Wild West West will be better than it, and WWW is an hour whereas the Green Hornet is a half hour I believe, so its look like we'll be watching WWW next season. Tho we'll watch the first GH and Tarzan just to be sure. I'll tape the GH and Tarzan, tho, of course. This is where a stereo recorder comes in handy, as I can tape GH on one track and Tarzan on the other (fortunately, we have a color TV and three black & white sets that work good, plus 2 more TV's that are good for sound, thanks to our brother Mike who has fixed up TV's we have bought at the local Salvation Army As-Is-Lot for $1-$3 each, so we can easily record GH & Tarzan and still watch WWW). Also, the Man From Uncle (NBC) and Hogan's Heroes (CBS) will be on at the same time on Fridays! By the way, when I say we'll watch the first GH & Tarzan, I mean it as we'll keep an eye on each show.

Comic Strips. Robert Jennings told Rick Norwood about a West Virginia newspaper that had a good Sunday comic section, and Norwood in turn told us about it, so we wrote and got a copy of it, and it has just what they said it had. The paper is the CLARKSBURG, W.VA., EXPONET-TELEGRAM and outside of W.VA. it sells for 65¢ a month for Sunday only by mail. Evidentily they have a daily Telegram and a daily Exponet and on Sunday they combine the two to form the Exponet-Telegram. Their zip code is 26302. Their Sunday comic section has the half page FLASH GORDON, MANDRAKE, BRICK BRADFORD, PRINCE VALIANT, and DICK TRACY, as well as the third page TARZAN!!! I don't know for sure that they have them half page every single Sunday, but there's a good chance they do (I sure hope so, anyway!). The Los Angeles Times has started The Tales of the Green Beret by Robin Moore strip drawn by Joe Kubert, the daily on 4/4/66 and the half page Sunday on 4/10/66!!! As you probably know, the daily and Sunday strip combine to form one story (the same way Steve Canyon does). According to The Comic Reader, the Green Beret strip started nation wide on 9/20/65, so the Times is a bit late with it, but better late than never I say. Now if only they keep the Sunday strip half page size, it'll be okay. In case anyone's interested, the Santa Ana Register still carries the Sunday Tarzan & Superman strip, with Tarzan 1/3 page size most of the time now, and half page only once in a great while, and Superman half page size say about half the time.

Walt Disney Listing (KA#18) Correction: On page 5 line 12 of the 1st paragraph it should be serial #46 (not 66) for "Pirates of Tobasco Bay".

More Gold Key Reprints. Here are some more comic book stories that GK has reprinted:

Mickey Mouse #105, Feb'66, 12¢, 36 pgs, reprints a 24 pg MM story from MM One Shot #214 (code dated Feb'49) entitled "MM & His Sky Adventure", originally a 1937 story.

Mickey Mouse #102, Aug'65, 12¢, 36 pgs, reprints a 24 pg MM story from MM One Shot #279 (code dated June'50) entitled "MM & Pluto Battle the Giant Ants".

Porky Pig #4, Nov'65, 12¢, 36 pgs, reprints a 27 pg PP story from PP One Shot #284, July'50, entitled "PP in the Kingdom of Nowhere".

Porky Pig #5, Mar'66, 12¢, 36 pgs, reprints a 33 pg PP story from PP One Shot #271, Mar'50, entitled "Phantom ofthe Plains".

Porky Pig #3.(code dated May'65) 12¢, 36 pgs, reprints a 16 pg PP story from PP One Shot #342, July'51, entitled "The Lucky Peppermint Mine", plus a 16 pg untitled PP story.

Zorro #2, May'66, 12¢, 36 pgs, reprints the 4th WD Zorro comic One Shot #960 (code dated Dec'58), which includes the 26 pg Zorro story "The Eagle's Brood", the 6 pg Zorro story "The Visitor", and 4 pages for the cover.

ARKANSAS MAGAZINE AND COMICS #62 - Published for distribution with CAPA-alpha, May 1966 mailing, by Mike Barrier, P. O. Box 1742, University Station, Fayetteville, Arkansas 72701 (address may change soon).

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BELIEVE IT or note, I have nothing to say about the Batman TV show.

ALMOST ALL the Gold Key circulation figures have been published now. Doctor Solar is the only exception; for some reason, no figures were published in the June issue. Figures for the 25 GK titles which have published them are listed below, starting with the best-selling and going on down. The figure in parentheses is the number of issues published within the relevant period (October 1, 1964, to October 1, 1965). The circulation figure in each case is the average paid circulation.

1.	Walt Disney's Comics (12)	410,209
2.	The Flintstones (7)	374,322
3.	Tarzan of the Apes (8)	356,699
4.	Uncle Scrooge (6)	330,925
5.	Donald Duck (6)	298,144
6.	The Jetsons (6)	294,300
7.	Bugs Bunny (6)	291,816
8.	The Three Stooges (6)	288,967
9.	Korak, Son of Tarzan (6)	278,800
10.	Tom & Jerry (5)	276,980
11.	The Twilight Zone (4)	256,050
12.	Woody Woodpecker (5)	250,340
13.	Turok, Son of Stone (6)	250,316
14.	Yogi Bear (4)	250,175
15.	Little Lulu (4)	246,650
16.	Top Cat (4)	245,387
17.	Bonanza (6)	244,042
18.	Daffy Duck (4)	243,825
19.	Cave Kids (4)	237,700
20.	Beetle Bailey (4)	239,100
21.	Magnus, Robot Fighter (4)	236,713
22.	Mickey Mouse (6)	231,814
23.	The Phantom (5)	229,890
24.	Space Family Robinson (4)	216,775
25.	Popeye (4)	216,575

I accidentally transposed the figures for Cave Kids and Beetle Bailey. I've arranged the figures in groups because I see some interesting patterns; if you don't, it doesn't make much difference.

GK's humor comics have a solid two-to-one advantage in this list; but circulation figures weren't published for some of GK's more popular adventure titles--The Man From UNCLE, an "instant" bi-monthly, is the most obvious example. However, the humor comics' advantage is most pronounced among the best-selling titles--four of the top five, and eight of the top ten, are "funny-animal" comic books. The humor comics are Gold Key's mainstay, then, even more so than in the old Dell days. The problem is, of course, that the humor comics aren't selling nearly so well as they once did. For example, Little Lulu sold almost 500,000 copies a month back in the Fifties, and now does well to sell half that four times a year. Dell's abortive effort to jack up comic-book prices in 1961 was the principal factor in this riches-to-rags saga, but Gold Key's efforts to achieve a quick recovery in 1962 only made things worse. About half the titles GK published in its first few months of independent existence were 25¢ quarterlies--and with only one exception, they all bombed within six months (Yogi Bear took a little longer to kill off). Worse, when these quarterlies were reduced to 12¢ size, many of them did little better than they had as 80-page giants. Faced first with a five-cent price differential in 1961, and then with a whole raft of 25¢ quarterlies in 1962, many kids must have lost the habit of buying Dell/Gold Key comics; with so many large-scale changes to absorb in so short a time, it's no wonder. Only the Disney and Burroughs comics survived the storm reasonably intact, and none of them were ever published as 25¢ quarterlies.

At least seven Gold Key comic books topped the 300,000 mark in 1964, but only four made it last year. Bugs Bunny suffered a sharp drop of 30,000 copies per issue--but on the other hand, Porky Pig has been successfully revived as a quarterly, and that probably accounts for a large part of the drop, since the markets for the two comics surely overlap heavily. All three of the top Disney comics suffered some loss in circulation, but the Disney line as a whole is selling well, evidently, since three new Disney quarterlies have been launched within the past year. The drop in the circulation of Walt Disney's Comics--by about 45,000 per issue--is the most disturbing. The introduction of the "Walt Disney Theater" may very well be to blame. Many, if not most, children think of Walt Disney's Comics as "Donald Duck" because Donald Duck was until quite recently featured both on the cover and in the lead story. This is, of course, no isolated phenomenon; Looney Tunes was "Bugs Bunny," Detective Comics is "Batman," Action Comics is "Superman,""and so forth. Kids think in terms of favorite characters; tinker with this identification of character and comic book and you're asking for trouble. GK has doubled their problem by substituting for Donald Duck a lead strip that has no fixed cast, and worse, has characters play roles that may or may not coincide with their "real" personalities. If you're eight years old, it could be confusing. GK may have discovered this--in any event, they've started using Donald Duck even on covers that feature scenes from the "Walt Disney Theater" (the May cover, for example). I wouldn't be in the least surprised if we saw a return to the old Donald Duck lead story - Mickey Mouse serial pattern by this summer.

The Hanna-Barbera comic books--Gold Key's other basic group of comics, besides the Disneys--are a different story. All of them seem to be fading more or less rapidly. The Jetsons is perhaps fading fastest, since it was recently demoted from a bi-monthly to a quarterly schedule. Sales of The

Flintstones over the summer evidently convinced GK that a bi-monthly schedule is called for in the future. The Flintstones leaves prime-time television this year, and that may accelerate the comic book's decline. None of the other three H-B quarterlies are doing more than holding their own in sales. No new H-B comic book has been successful for more than a brief period since the introduction of The Jetsons over three years ago (assuming Magilla Gorilla has been granted only a brief reprieve). Hanna-Barbera would seem to be losing ground generally, at least compared with the days in the early Sixties when they could boast several prime-time shows, plus a host of others in various time slots. Most of those shows are still around, of course, but they aren't creating much excitement. I only wish their decline--if such it is--were more precipitate. I don't care for limited animation generally, but I dislike most the use of it made by Hanna-Barbera. As their "Alice in Wonderland" special demonstrated, the key to Hanna-Barbarism is not lack of money but lack of taste. I trust we will hear no snide remarks about the Disney version of "Alice" until after a decent interval has passed.

This should be a rather hairy summer for Gold Key, come to think of it. They're losing three steady sellers to the new King line, several of their popular TV-show comics may die when the shows leave the air, and Carl Barks is retiring at the end of June. That's troubles enough for anybody.

OF PERIPHERAL--and, perhaps, morbid--interest to a comics fan is a booklet called "Television for the Family," published by the National Association for better Radio and Television. One Dr. Frederic Wertham was associated with this organization in the past, and it shows.

The animated cartoon shows take a beating. The section devoted to cartoon shows in the introductory text is captioned "Cartoons - Wham! Bang! Sock!" and you can take it from there. Cartoons provide "endless easy, violent, and noisy solutions to any and all problems...At times a premium is placed on dishonesty and rudeness. The hero is often an intolerable smart aleck..." Worse, cartoons undermine the child's faith "in what he is taught at home, at school, and at church." Left unanswered here--and unasked--is whether this is always such a bad thing (for a contrary view, see "Digging Dudley Do-right" in the April Holiday.). True, there are some really nasty antiques from the Twenties and Thirties floating around, but I rather doubt that anyone has ever been corrupted by Bugs Bunny. The Bugs Bunny show, by the way, is singled out in the "Programs Evaluations" section as demonstrating ABC's "failure to consider the welfare of its child audiences." They recommend some cartoon shows, but the force of their recommendations is blunted by what can only be described by highly arbitrary classifications. For example, Bullwinkle is "recommended;" it is "satiric," "organized and consistent." Hoppity Hooper, on the other hand, which consists of cartoons virtually identical to those on Bullwinkle, is "objectionable," because the cartoons are "too noisy, too violent, and too mediocre in story content." You figure it out. They also make distinctions among the Hanna-Barbera sausages that escape this casual viewer of cartoon shows.

Some of their program evaluations are unintentionally hilarious. On The Flintstones: "The NAFBRAT committee advises that younger children be permitted to watch this only when other family members are present to counteract the effect of successful feminine trickery illustrated in many Flintstone sequences." On the syndicated Flash Gordon show: "If this series

shows up in your town, the NAFBRAT committee suggests that you call a community meeting to warn against it."

The Superman evaluation deserves quotation in full.

> This show is not just murderous and violent it is a preachment of totalitarian ideology. Superman is the benevolent (to his friends) dictator. He is the all powered destroyer of his enemies. Society itself is defenseless against the forces of corruption.
>
> Episodes begin with the statement that Superman "fights a never ending battle for truth, justice, and the American Way!" The impressionable viewer of this shot is likely to acquire a concept of the "American Way" different from our traditional faith in the rightness and strength of constituted authority.
>
> Superman makes no separation between reality and fantasy.

Care to guess who wrote that?

The Batman show debuted too late to be included in this book, for which we can all be thankful.

SPEAKING of Dr. Wertham, I wonder what he would do with the splash page of the May JLA?

IF, LIKE Dr. Wertham, you're preoccupied with homosexuality in the comics, you might think for a while about the "Judge Parker" strip--my candidate for United Sepulchre of the Year. Or maybe you like strips constantly full of grasping, neurotic women and pretty men. I don't.

MY COMIC-BOOK wants are listed on the last page, but I have some extensive information wants as well. If anyone has any of the answers, please help me out.

1. I need the dates (month and year) for these comics: Popular 37, The Funnies 29, Super 10, Crackajack 9, Red Ryder 1, 2 (or did it have a different title?), Dick Tracy 24 (if January, was there a December issue?)

2. There were two magazines called The Comics published in the Thirties--the one listed in the Guidebook, which lasted for five issues in 1936, and another in 1937, which also lasted for five issues, the first dated March and the last dated September--in which of these magazines did Walt Kelly's work appear?

3. Most of the early Dell Four Color Comics featured characters who appeared in one or another of Dell's monthly comic books. I'd like to know in which monthly comics (if any) the following characters were featured: Dick Tracy, Don Winslow, Myra North, Smilin' Jack, Gangbusters, Terry and the Pirates, Smitty, Little Orphan Annie, Moon Mullins, Tillie the Toiler, Jiggs and Maggie (Bringing Up Father), Barney Google and Snuffy Smith,

[illegible] in another, I'd like to know when the switch took place.

[illegible] previous indexes.

[illegible]. Thanks are due Tom Kelly for checking out the accuracy of my index.

[illegible] tion as given in the Catalog of Copyright Entries.

243. The Flintstones (December 1962)
[illegible]
245. Bugs Bunny (March 1963)
246. Popeye (March 1963)
247. Mighty Mouse (April 1963)
248. The Three Stooges (April [illegible])
251. Little Lulu and Witch Hazel (August 1963)
[illegible]
258. The Sword in the [illegible]
259. Bugs Bunny (March [illegible])
[illegible]

[illegible] all published [illegible] up?

[illegible]

crushingreply

Sniffles' designs on Mary Jane? An article on this subject is scheduled to appear in next month's Realist.

This essay, however, is confined to a single question: how does Mary Jane make herself small? To anyone who picks up an isolated issue of Looney Tunes, this may seem an absurd question; but if he examines other issues he may soon see its point. Mary Jane used different methods to make herself small at different points in her career, and sometimes her methods differed from month to month. To begin at the beginning, the earliest issue in my own collection is Looney Tunes #9, and in this issue Mary Jane shrinks herself by means of magic sand--which Sniffles sprinkles on her. This is the basic pattern for the next six years or so--when suddenly, in 1948, there is a sharp change. For the first time, Mary Jane uses magic words to make herself small, along with the sand. She says,

Abra-ca-Dolla,
Abra-ca-Doll,
Magic sand,
Do make me small.

And it does. But clearly, the sand is the vital element, not the words--not only because she has used the sand without the words heretofore, but because the words change from issue to issue. In Looney Tunes #81, for example, she says,

Magic sand, magic sand,
Make me small
At my command;

but in #82 she says,

Magic sand, at my call--
Make me very, very small!

and in #89 she says,

Oh, magic sand, upon me fall
And make me very, very small!

and in #84 and #86 she uses no words at all, only the sand. So far so good. The perceptive reader can smile as this young girl naively uses "magic words" that he knows have nothing to do with making her small. He may even recall the sweet innocence of his own childhood, when he too thought that "magic words" might accomplish great feats, and murmured "Shazam" over and over again, when what he really should have been doing was grubbing around for that magic sand.

But in Looney Tunes #97 comes the real shocker: Mary Jane uses the "magic words," but no sand--and she shrinks!! She says,

Now I shut my eyes real tight,
And then I wish with all my might
The magic words of poof poof piffles,
Please make me just as small as Sniffles!

Well, you say, that's all right; she's been messing around and she finally found the right magic words. Lucky her, she can stop dumping that sand herself--it must be hell washing it out of her hair. But: she uses the sand once more, with the words, in #99. After that, she dispenses with the sand, and revels in her magic words--but the words aren't quite the same. Now she says,

First I shut my eyes real tight,
And then I wish with all my might
Magic words of poof poof piffles,
Make me just as small as Sniffles!

This is the basic formula for the rest of the strip's life--except that in 1952 Mary Jane starts crossing her fingers--sometimes on one hand, sometimes on both.

What then are we to make of this? There is no constant here, no single ever-present element in this jumble of magic words, magic sand, and crossed fingers. Surely magic cannot be so diluted and retain its power. If this is the case, there can be only one explanation: Mary Jane shrinks herself through will power alone. All the sand, the words, the crossed fingers, are nothing but psychological props.

It's significant that Mary Jane's last name is never given: perhaps it's Dane.

I HAD BEST slip in a few mailing comments before I run out of space. I haven't received the April issue yet, so these will start with March and run back.

Balls: Jerry, this isn't exactly a mailing comment, but with regard to the standards of condition set out in the Guidebook, what precisely is meant by a "tight cover?"

Ryans. John, your comics arrived here in February, for which thanks. That issue of The Funnies was extremely helpful, and I only hope I can return the favor in the near future. Your column in TCR is the most consistently good feature in that line....now if only "Bidgee" would appear more often.. and my copy of TCR arrive before all the "news" is a good month stale. I've already told Gary Mason what I thought of his article on the Aussie Disneys, so I'll simply say here that I liked it, especially the emphasis on the aspects in which Aussie comics differ from the U.S. editions. Incidentally, Gary, the Mobil giveaways you sent me are heavily edited reprints of Carl Barks' "Donald Duck" strips from Walt Disney's Comics and Stories issues of 1947, 1952, and 1956.

McGeehans: The March issue was quite a feast for Disney fans. Two heavily-researched Disney articles in a single issue of K-a is a bit more than I could reasonably have anticipated. Keep it up and you'll goad Dick Weingroff into founding CAPA-beta, to escape the "funny-animal" fans. I do have a couple of minor corrections, though. You have both serial #27 and serial #28 as comic-strip reprints; actually, both were redrawn from comic strips. On your list of one-shot strips replacing the Mickey Mouse serials, the Donald Duck strip in WDC #306 is from the July 1948 issue (#94); in WDC #307, from the April 1948 issue (#91). The Donald Duck strip in the May issue is original, of course, quite possibly the last Donald Duck strip we'll have from Carl Barks (sigh).

Kuhfeld: You're right; Henry Brewster is one heck of an improvement over the current crop of teen-ager comics, although I'd still give Dell's old Henry Aldrich the edge. It's a close thing, though, and with the improvement in the third issue, Henry Brewster might even be entitled to first place. These days, a good humor comic is something to be cherished. Incidentally--have any of the Archie comics ever been any good? I couldn't stand them when I was a kid, I can't stand them now, I couldn't stand them

in between--which leaves only Archie's first few years of existence. I rather doubt the strip was much better then, but perhaps I'm wrong.

EVEN IF you aren't a "funny-animal" fan (as most of you aren't, of course), you might want to check out the June issue of Mickey Mouse, in which the Renowned Rodent debuts as some sort of Super Secret Agent. The interesting thing about this comic book, though, is that it will represent the comic-book equivalent of the combination of animated cartoons and live-action that Walt Disney used so extensively at one time (and still uses on his television programs). The figures of Mickey and Goofy will be drawn by Paul Murry, who has illustrated most of the Mickey Mouse books the past 15 years or so, and now does both The Phantom Blot and Super Goof, as well as most of the "Walt Disney Theater" episodes. All the other figures, and the backgrounds, will be done in realistic style by Dan Spiegle, who has been illustrating Space Family Robinson in recent years. The waning of the secret agent craze in the face of the Batman craze may doom this new approach to Mickey, but it should be interesting while it lasts. And who knows, perhaps we'll have the Mick as a super-hero before long--Rat-man, maybe? Sorry about that.

SOMETIME when your spirits are low, you might drop into your local toy shop and look at the box top for Parker Bros.' "Fantasyland" game. The cover shows a horde of Walt Disney characters parading through the entrance of Sleeping Beauty's castle into the "Magic Kingdom." That is, all but one of them are Disney characters. Bugs Bunny is there too.

THIS HAS BEEN a peripatetic contribution...the first two pages were typed up in an office at the University of Arkansas, the next six in my rooms at Fayetteville, and now I'm finishing up in Little Rock, where I'll run this off. I had hoped to have this contribution run about 16 pages, but I've decided to postpone a couple of indexes (to the Warner Bros. Cartoons and MGM Cartoons comic books) until my next contribution. I do hope you can stand the suspense.

SINCE I finished with this contribution before filling out the nine full pages I allotted to it, I'll proceed directly into listing my wants. This list doesn't cover all my wants, not by any means, but it does cover the most important. The cut-off date for most titles listed here is 1953; I collect post-1953 issues of all of them, but at this stage I'm interested only in large scale purchases at low prices (less than 25¢ per issue). On condition, generally speaking I'm interested only in comics in "very good" or better condition, although the older the comic, and the lower the price, the less demanding I am. I've listed some of the replacements I need for comics I have in "fair" to "good" copies; for obvious reasons, condition is especially important here.

Mickey Mouse Magazine - most issues.
Walt Disney's Comics - 1-4, 6, 8-11, 17-19, 21, 24, 32, 44.
Replacements: 26, 27, 34, 35, 62, 79, 92, 106, 112, 114, 116, 120, 121, 124-131, 134-138, 140-153, 155-161, 163-166.
I also need M-N replacement copies for many later issues.

Mickey Mouse - Dell Color 16, 141, 401, 427, 28-33
Donald Duck - Dell Color 4, 27-30.
Replacements: Four Color 29, 178, 223, 367, 394, 408, 422, 26
Reluctant Dragon - Dell Color 13.
Dumbo - Dell Color 17 (replacement).
Bambi's Children - Four Color 30 (replacement).
Snow White and the Seven Dwarfs - Four Color 49.
Pinocchio - Four Color 92.
Dell Black and White Disney comic books - all.
...I also need many other Disney one shots from the early Fifties, most of the annuals from this period, and a lot of N-M replacements for Uncle Scrooge from 1953-1962.
New Funnies - 65-75, 78-81, 83-98, 100-107, 109, 110, 116, 125, 127, 196.
Replacements: 99, 123, 152, 159, 190-195, 197, 201.
Andy Panda - Four Color 25, Four Color 54, Four Color 85, 18, 19.
Replacements: 216, 383.
Woody Woodpecker - 18.
Replacements: 169, 364, 22
Oswald the Rabbit - Four Color 21, Four Color 39, Four Color 67, 183, 458, 507. Replacements: 225.
Looney Tunes - 1-8, 10, 11, 13 16, 19-21, 24-26, 28, 30, 31, 33, 37, 40, 79, 126, 139, 140, 144, 145.
Bugs Bunny - Large Feature 8, Four Color 33, 317, 393, 407, 30, 34.
Replacements: Four Color 51, 142, 233, 432.
Porky Pig - 27, 28, 30, 31. Replacements: 156.
Our Gang - 3, 5-9, 11-14, 16, 17, 19, 21, 23-25, 27-29, 31, 33 37, 39-41, 48-52, 54. Replacements: 10, 15, 55.
Tom & Jerry 60-62 65-68, 78 83, 85-87, 93, 95, 101, 103-106, 110-113.
Replacements: 84, 88, 94
Animal Comics - 2-4, 10, 13
Replacements: 1, 8, 28.
Raggedy Ann & Andy Four Color 23, Four Color 45, Four Color 72; 6-9, 11-18, 21, 22, 25-27, 30-32, 34, 35, 38; 262, 306, 354, 380, 452.
Little Lulu - Four Color 97; 145, 154, 168, 172, 174
Replacements: Four Color 74, 139, 165; 2, 12, 28, 41-51, 53, 54, 56-58, 60, 62, 65, 67, 68 Also N-M copies of many later issues.
Tubby - 35, 39-41, 44, 46, 47. Replacements: 5, 9
...also quite a few annuals and one-shots from the Fifties and early '60's.
Pogo Possum (all replacements) - 6, 10, 12, 13.
Pogo Parade - 1 (replacement).
Camp Comics - 1, 2.
Christmas with Mother Goose - 126 (replacement).
Easter with Mother Goose - 103, 185.
Fairy Tale Parade - 3, 4, 6-9, Four Color 87, 104, 114.
Santa Claus Funnies 2, Four Color 61, 302.
Replacements: Four Color 91, 205.
March of Comics - most issues.
Omar Super-Book of Comics - 1-3, 5, 8, 9, 13, 16-18, 20-23, 25, 28, 30 on
Peter Wheat giveaways - most issues.
Donald and Mickey Firestone giveaway - 1949 issue.
Replacements: all other issues (1946 and 1948 only if N-M).
...and I'm also interested in other giveaways featuring Dell characters.
Looney Tunes replacements (accidentally omitted): 12, 18, 22, 29, 38, 41 57, 87, 131, 134, 142.

RAINY DAYS

Issue #7, for mailing with CAPA-Alpha May 1966

Editors: Don + Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio 44060

CREDITS: First few sections by Maggie--the rest is as credited at page tops.

GREETINGS At last, we are becoming more settled and so can recommence Rainy Days (last issue of which came out some time back, now). We have all kinds of chit-chat, and I'm sure we'll not get it all done this issue--so there'll be more to look forward to in days to come. Cheers.

ON THE MOVE Acquiring property has been a long and tedious project and there's lots more work to come. We haven't finished moving in by a long shot. We intend repainting the place, replacing much of the plumbing, moving in washer and dryer, redoing all the woodwork, hanging drapes, and the like. What, then, have we accomplished? We'll fill you in.

Way back last June (like 1965), we started looking for a house. With four bedrooms, a bath and a half, privacy, etc. We found it (at 8786 etc.). We fell in love with it and its nice long living room (and its fireplace)--"We'll take it," we declared, simple as that. We trotted off and got ourselves a lawyer (fine gentleman--name of Roper--how about that?) and arranged to buy--for $18,500. But comes a hitch. The VA, through whom we are buying the house, appraises the place at $15,200. "Goodo," we said, "how about it?" Realtors say that that's a ridiculously low price to pay for it--we should ask for a reappraisal since it's worth the asking price.

"OK," we say, more reluctantly--it's been several months since the original papers were signed--"We'll request a reappraisal." Reappraisal comes three weeks later; seems the place is worth exactly what they said it was the first time. So will the present owners accept the lower price? Hedge, hedge. Realtors play around for a couple three weeks. Finally, the owners say the deal is fine with them and all they have to do is arrange the deal on the house they're buying. So we wait. And wait. And the final purchase has to be approved by the VA. We wait some more.

Finally comes the OK, and we're off to the State Title Company to sign the VA papers. The man handling the deal says he'll be glad to have our lawyer come over and be around to help us sign--and suddenly he discovers that our lawyer used to be his roommate at school or some such. We talk to our lawyer about it and he says all is great and the STC man is great and will handle the case for us and help us out and such. So that's what happens, and we get extra-nice treatment all the way.

Then, we wait.

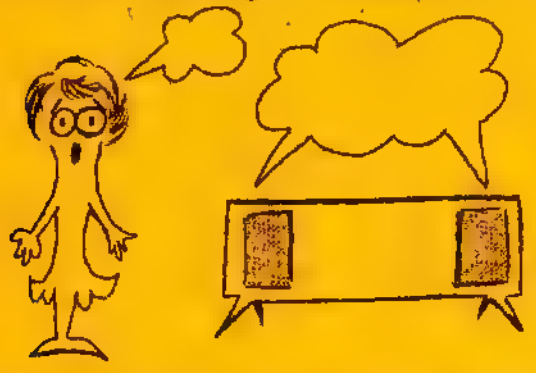
And it seems that--now get this--on the day the title is to be recorded at the County Recorder's Office, said office floods with gasoline! Real, honest-to-gosh gasoline. 30,000 gallons of almost pure gasoline

fill the basement. So the CRO has to close, naturally, while they drain it out, truck it off to a vacant field, and burn it (flames reaching 30 feet into the air). Finally they locate the source of the leak, plug it, and the title is even recorded eventually (January 5, 1966).

All our problems solved? Don't you believe it. The realtors (who, as it turns out, have been behind all the delays up to that point) haven't yet made arrangements for the house the owners of this place were to move into. So they can't move out yet. So we wait, and we make upset phone calls, and we wait. The people who are to move out have nine kids, and they're worse off than we are--having had almost all their things packed away since September... Wait, wait, wait.

Finally, the big moving day. We assemble our Good, Patient, Helpful friends--Wayne and Sherman Howard, Charlie McNaughton, Chuck and Jane Wells, and Pat Daniels--and we begin the move, with the help of a U-Haul-It truck (the battery of which goes dead on us, involving an hour or so delay). In two days, February 19 and 20, we moved all our stuff from our apartment, my grandmother's house in Oberlin, Ohio, and my parents' house in Saegertown, Pennsylvania. And stood there looking at it, spread from wall to wall throughout the house.

As we were moving, a fiendish cold laid Maggie low, and this was followed by a couple weeks of in-bed and out-of-bed wheezing, sniffling, and the like--even necessitating three days off from work. Then, at that same point, Laryngitis struck Maggie and the stereo simultaneously. Both were eventually repaired, but it was a time of unpleasant torpor--especially for Maggie, who wanted to be Doing Things.



Now we're here, with shaky finances but with new refrigerator, stove, tables, chairs, couches, bed, record caminets, and car. And a second-hand ironer, fireplace set and dishwasher. We've paid for all the above and have not yet paid for the new lamps, washer and dryer (on order), and mower--for that matter, we haven't paid for the car yet, but that doesn't count yet, does it? Oh.

At any rate, we'll be floundering about for some time--which is the point I was trying to make all along. We'll be a year or so really getting organized. But we're enjoying every second (even killing the darn wasps that bug us here).

As an interesting footnote, let me add that I became interested in the I Ching (an Oriental future-telling device) when I read Phil Dick's The Man in the High Castle. As a gag, when the house deal was bogging down last summer, I asked it if we would get the house for sure. The first time I threw it, I came up with the Sun Hexagram (XLI):

"In (what is denoted by) Sun, if there be sincerity (in him who employs it), there will be great good fortune:--freedom from error; firmness and correctness that can be maintained; and advantage in every movement that shall be made. In what shall this (sincerity in the exercise of Sun) be employed? (Even) in sacrifice two baskets of grain, (though there be nothing else), may be presented." In other words, yes, we'd get the house. Later, when things looked dark once more, I cast again--and got the same hexagram. And once more, around Christmastime, cast again and got Sun again. There are 64 possible hexagrams and the chance of throwing the same three in a row on a question is something a bit staggering. And we did get the house.

Do we Believe? It's an interesting sidelight, at any rate--and I've never gotten the Sun hexagram on any other question.

NOW We are sorting out our 8000-odd comics, picking out the duplicates and copies to be replaced; before the end of the year, we should be ready to put out a combined want-list and for sale/trade list. We're hoping, too, to get around to putting out Comic Art #6 in the relatively near future--as soon as we finish (hah!) moving in. And we're on the Project Art Show Receiving End--of which more in time.

And our phone number is 257-2822, if you're in the mood to make long-distance (non-collect) phone calls. Area code 216.

We are continuing current occupations--Don works on at the Press and Maggie toils in the children's room of the East 79th Street Branch of Cleveland Public Library (till September, at least).

And we're now both on diets, since we are finally in a situation in which we have a refrigerator which works and stores vegetables and like that. So we're absolutely starved, but thinning down a bit from our prosperous-looking old selves. Good for us (we keep telling ourselves).

Bored? At least this hasn't been mailing comments...

THE INCREDIBLE ADVENTURES OF THE 1966 NEW YORK COMICON!

We realize that Jerry Bails will be including with this issue of K-a particulars on the 1966 Comicon--but we thought we'd add our own plug. We have already applied for part of our year's vacation (i.e., vacation for 1966) for time covering the weekend of July 23 and 24. And you? It's to be held in the Manhattan Skyline Room in the Park-Sheraton Hotel (luxury, including air-conditioning--as it says in the ad). Chris Steinbrunner is film co-ordinator (and we already hear good things of film to be shown--and Chris is a Ghood Man). The program, we understand, so far includes films Saturday night, three panels, an auction, hopefully a guest speaker--ah, heck, read the ad.

So far, Otto Binder and Wally Wood have both said they plan to attend--and the committee hasn't broken its neck (collective) yet in twisting arms of other pros. We suspect there may be quite a turnout.

This will be a convention put on by people who have had some experience with conventions, and it should be worth the trip for many out-of-towners. New York City has always struck us as the best possible site for a world comicon, since there is so much action in NYC along cartooning lines.

DON'T FORGET The 1966 World Science-Fiction Convention will be held Labor Day Weekend in Cleveland--where one of the panel topics is to be "Should Special Fandoms Secede from SF Fandom?" To be moderated by Dick Lupoff, the panel will include representatives of quite a few "special" fandoms--ERB, comics, Tolkien, Lovecraft, Oz, etc. Don will represent (though his opinions may or may not be representative of) comics fandom, since Jerry Bails wasn't sure of being able to attend... Don may also, by the way, appear on a panel on "Fantasy in the Comics"--a nice, all-inclusive title.

As to Project Art Show, this is a sterling production involving display of the art of non-pro fanartists. Many contributions are absolutely staggeringly welldone. Many are not sold professionally because the artists simply choose to present the work on an amateur basis--a few entrants (Cawthorn, Adkins, Barr) have sold work professionally, but most don't make a living at it. And this is for fun.

Medium can be your own choice--you may sculpt, do free-form-fudge fingerpainting, produce anything you can mail. Some limits are there--they must be ready to display and displayable. Subject must be fantastic or stfnal in nature--but pictures need not be strictly representational. If you're interested, write for entry blanks to:

Bjo Trimble
12002 Lorna Street
Garden Grove, California 92641

Enclose a self-addressed envelope , please.

I know we have some keen artists out there; get on the ball and limber up your drawing hand.

HOORAY! We finally got the title for Dell Special Number 774! We're all set to go on the Dell checklist of special numbers (and thank you, Mike Barrier).

AND ANOTHER HOORAY! Modesty Blaise, that beautiful, lethal, and altogether overwhelming spy, has come to American newspapers, with the commencement of "The Long Lever," which adventure began running here not long ago. The strip is being syndicated by Hall Syndicate, and it is an excellent one; it has been running in Great Britain for some time now (about four years). Peter O'Donnell has, of course, set his character into a novel setting (ho, ho), and Tony Boucher gave a rave review to the book.

Look for the strip--and if your local paper doesn't carry it, you might suggest that it have a go. Spies are "in" these days, after all.

TO FINISH OFF THIS PAGE: We'd like to quote from a letter we received not too long ago from M. John Benson--litterateur and bon vivant and on the con committee:

> I find the mailing comments controversy in CAPA-Alpha pretty weird. I always thought that Mailing Comments were the life blood of fandom. When APA-F folded the main reason given was lack of written feedback; since fans were together when the 'mailing' was distributed, comments were verbal on the spot and didn't get into the next week's 'mailing.' Being in on first discussions of the folding of APA-F, I know that this is the main reason why it folded. I always thought of an APA as a sort of big round robin letter anyway.

Dan Alderson: Your arguments in the Thor matter are (naturally) well-taken--obviously, with a magic weapon, the intent of the magic-worker will have a value that would be inoperable in a stf environment with the scientist and his creation. But I'd like to see Marvel formulate some consistent treatment of all its magical goodies; intent or no, Thor's abilities with the thing range widely from time to time (with no connection to his mental attitude or Odin-given powers). Sometimes he throws it and it'll come back, no matter what. Sometimes he drops it and forgets about it or else someone else grabs it or some such. Sometimes he throws it and it lodges in the target, for no particular reason. And so forth. Marvel has never bothered to lay out the ground rules for magic--just as ACG has never worked out anything on its super-heroes, which is what makes them boring as blazes.

But, to go on, I'm much intrigued by your postulations as to changes in the mythos of Iron Man, Stark, Thor and Blake--and I think it'd be a blast to see 'em tried out. It's about time for another shakeup in the Marvel lineup--they've tried variations on all their current concepts long enough, anyway. (What would happen if Dr. Bruce Banner got Thor's hammer, by the way? He's Worthy, all right--and would this affect the Hulk and just what would it do to the world? Wouldn't be satisfactory at all for such a series change as you suggest, but it might carry a couple of installments along beautifully. The Hulk is getting into a rut...)

Your comments on law-breaking, on the other hand, are more disputable. On the most practical level, if super-heroes in comics went around breaking the law because they thought they knew better than the law, the censors would get really up in arms again. But the Code (despite its apparent joy in letting DC get away with any darn thing) probably would never let it go through in the first place. And jolly well shouldn't.

In our hypothetical world where super-heroes run rampant, these same super-heroes show no evidence of being any brighter, any more logical, any more moral than any of the rest of us poor clots (certainly Superman has, in the past few years, achieved new depths of density--the first few Superboy stories had the child brighter than the adult currently is.).

An idiot with a sledgehammer is a pretty frightening thing, except that you can take the sledgehammer away from him, but you can't rob some of these super-heroes of their completely destructive and lethal powers. You can, by restricting the idiot and training him carefully to use the sledgehammer for good only, get your rocks broken or your wall knocked down--and you may even train him to use a steam shovel to do the job more effectively. But you don't permit him to remove dandelions with it and you don't permit him to choose which house he wants to knock down.

An uncontrolled-by-law super-hero is frightening, if you consider the situation as it would be in the Real World--he can make his own decisions as to the laws he chooses to obey "for the good of all." He "knows better," he's bigger and stronger and "wiser" than anyone else and he "owes it to humanity" to follow only the dictates of his own conscience. Like many a dictator of past and present.

"Right or wrong, it is the law" may be a troublesome attitude at times, but the law is alive and constantly changing--and can be changed. And should be changed, if it is wrong. Isn't it better to have a super-hero point out that the law should read "so-and-so many miles per hour in a business zone unless it's The Flash

stopping criminals" if that's what the citizens want, than to have him say "That's a silly law, the heck with it"?

Or you can have your super-hero follow Dr. Martin Luther King's recommendations and say "That's a bad law and I'm going to break it and get put in jail and show people it's a bad law and must be changed". But flouting of any and every law guided solely by conscience is a sad thing--if only for the reason that people are different and have different consciences and do care to greater and lesser extents about the rights of other people.

For your example, Flash morally should jaywalk to save the child, obviously--and take the consequences. Which, since the law is supposedly based on justice, would not be more than a congratulation from the judge. For that matter, what's a life against a five-dollar fine? The law itself recognizes the differences between larceny, misdemeanor, and so forth--and so should the super-hero, if he's to be bright enough to be permitted to use his super-powers.

A bad law should not be permitted to stay on the books, for that leads to general disregard when it's not enforced. It should be brought to the attention of the people and removed. South Carolina and Mississippi are currently going through problems with prohibition because people ignored the law--"The only way to correct a bad law is to enforce it," said a public official--and so they're enforcing it. After years of disregard for the law, attempts are being made to enforce it. Successfully--Mississippi has just repealed its prohibition laws.

I sorrow, too, to see myth tossed so lightly aside in the comics' exploration of legend... But if you think Lee, for example, is about to search out tradition, you've got another think coming; he really doesn't give a hang, he's doing OK with what he's got. Me, I detest his weak and watery Loki --he gave up all the character possibilities of the fire god by divorcing him from his powerful, proper origin and affections. Loki and Mordred have never been properly handled in the comics and I love them both dearly--they're such grand concepts. (Where else would you have a man's son hate him so fiercely that, as the man speared him in the stomach, the son would fight his way, hand over hand, pulling the spear through himself, to get close enough to his father to split his skull with a sword?)

Here endeth Maggie's portion and beginneth Don's portion. Joy.

IMPERTINENT QUESTIONS Does the fact that Marvel has severe circulation woes and the fact that DC comics are excellently distributed have any connection with the fact that National Periodicals distributes both? Why does the Comics Code keep Sgt Fury from killing a Nazi more than once every five issues while permitting Sgt Rock to slaughter hundreds in a single issue? Does the CCA even look at Bob Hope and Jerry Lewis?

MISCELLANY TV writer Jerry Thomas (isn't that what Roy T. & J. Bails came out as in a JLA story?) is the new writer for "Dan Flagg." Don Sherwood still claims to be the artist..."Tales of the Green Beret," by Joe Hubert, didn't make it for NEA, but seems to be thriving for the Chicago Tribune-New York News Syndicate..."Pauline McPeril," funny spy strip by Fulton & Rickard, is drawn by Mad's Jack Rickard. "Fulton" is Mell Lazarus, who also does "Miss Peach." Advance sales were discouraging, so the "Bonanza" strip died aborning.

JUST THE BAT-FACTS, MA'AM — Anyone who has been reading reviews of the Batman TV show (and we all have, haven't we?) must have become appalled by the staggering inaccuracies therein. Not just the ones who don't realize the show is supposed to be funny, but the ones who think bhe Dynamic Duo can fly (so why do they have a Batmobile and why do they do that hilarious bit with the rope, walking up the walls? You expect logic from reviewers?). Some sort of prize should be given, though, to the Daily Mirror of Australia which, on March 23, 1966, had a story about Batman and Wonder Boy (with a picture of Cat Girl) and opened thusly:

> NEW YORK, Tuesday.---Pow!...Zok!...Bam!...Batman, a super-superman comic character, is conquering Americans in a fantastic TV craze involving millions of dollars.
>
> The winged wonder (Pow! Sock!) from outer space has swooped from the pre-war comic books to a top place (Zap! Bang!) in the nation's entertainment and merchandising industries.

THE WINNERS — This year, the Reubens awarded by the National Cartoonist's Society went to Jerry Robinson for special features (and don't ask me what that was supposed to mean; one of the runners-up was Hal Foster); Willard Mullin for sports cartoons; Roy Crane ("Buz Sawyer") for story strip; Jim Berry ("Berry's World") for syndicated panel; Ronald Searle for illustration; John Fischetti for editorial cartoons; Gus Arriola ("Gordo") for humor strip; Orlando Busino for magazine gag cartoons; Wallace Wood for comic books and Leonard Starr ("On Stage") won the top award as "Cartoonist of the Year."

MAILING COMMENTS — John Brosnan: I am diligently trying to wrap up my collections of New Worlds, Science-Fantasy, Science Fiction Adventures, Nebula and Authentic, so I am very familiar with British SF magazines. I believe of Moorcock's Elric stories was in a recent de Camp anthology and there is a small but vocal Elric coterie in the U.S. pressing for a collection of Elric stories from Ace or Pyramid./-/We agree heartily on Carl Barks, one of the comic book field's three all-round, genuine geniuses. The other two? Will Eisner and Harvey Kurtzman, of course.

James K Weston: It is possible for a man to be athletic and a man's man without being a "real big, burly man." I find it easier to believe in acrobatics as performed by a slender "ballet dancer" type. The Infantino Batman has muscles designed for use, not for show. Most show muscles are useless for anything except posing, performing beach gymnastics or picking up others with show muscles.

Dan Alderson: You suggest that the Viking Prince could have been bumped off by poison gas "in his World War II context." After World War I, poison gas was thoroughly outlawed. We only use civilized weapons now, such as flamethrowers, napalm and atomic bombs./-/Maggie, I think, does a fine job of replying to your comments about Flash blindly obeying a stupid law and Supie's cheating. It is sufficient, I feel, for me to point out that comic books are read by a heckuva lot of kids and the message of that Superman story -- the end justifies the means -- is not one to present to uncritical kids in such a favorable light, i.e., "Superman does it."

QUERY — If you could write an adventure (or the adventures) of any current comic book hero, which would you choose and why?

Just to start things off, I would choose Green Lantern because he has a hell of a lot of untapped potential. I'd like to see the ring get him into trouble, then run out of power, leaving the Green Gladiator to get out of the mess on his own. I'd also like to deal with the annoying 24-hour time limit on his ring--like, why 24 hours? The ring wasn't fashioned on earth, where 24 hours just happens to make a day. Why not 19 hours, 27½ minutes? Do the GLs of other worlds have the same limitation? It must be inconvenient to have to relate that limit to the time-systems of their various worlds.

Maggie would like at least an editorial say over the adventures of Thor, as you've probably gathered.

How about the rest of you?

WHO SAYS COMIC BOOKS ARE FOR SEMI-LITERATES? Roy Thomas is doing his part to add reading matter to the comic books. On page 3 of X-Men #21, there were 452 words, not counting two fooshhhhes. I've read several stories that were shorter than that, and that's just one page out of 20.

I TALKED WITH THE PENGUIN Earlier this year, in connection with my job as a mild-mannered reporter, I had occasion to interview Stan Lee. The results of that interview were sent to K-alphans a few mailings ago and subsequently mentioned in Marvels. More recently, I had a chance to interview Burgess Meredith and, of course, concentrated on getting information about The Penguin.

First, he loves the role. Not only because it's fun to do, but because he finally has his kids watching his performances. He did a "Trials of O'Brien" show a while back and his kids sneaked out to watch "The Man from UNCLE" instead. Now, however, he has a "long nose, low crotch and magic umbrella" (his words) and his kids never miss Batman.

There is a drink called "The Penguin." It's five parts vermouth to one part gin. Blech.

There's a record called "The Penguin." "A bunch of girls sing 'He's the Penguin, the Penguin,' and I go 'hwak, hwak, hwak.' If there's an easier way to make a buck, I'd like to hear about it."

Life recently blasted him, taking seriously a humorous interview he gave about his motivating the Penguin role. "Life magazine is about 12 inches by 16 inches, but that article made it absolutely square."

"I am so impressed by Lorenzo Semple Jr. /chief writer/ He writes exactly right--we never change them. He does his writing in Spain and no one has ever met him, except /Producer Bill/ Dozier and Adam West, who's only met him once."

Meredith created the Penguin's laugh.

"Meeting Bob Kane was one of the fine byproducts of doing the part." He and Kane have become fast friends.

FINALLY DONE We've had problems with this issue, not the least of which has been finding time to do it instead of mowing the lawn, painting, etc. Most problem, however, has been with the mimeo. It grew temperamental about being stuck in the cellar, I guess.

OUR HEROES -- IN THE REAL WORLD

AL KUHFELD

As Batman, I'm an expert on close shaves. And now you too can have the closest, smoothest shave ever -- with new BATSHAVE! Compounded from secret Bat-ingredients in the hidden Bat-laboratories of the Batcave, it....

What the hell, Linda--a SUPERGIRL SUIT?!

WOW! GANG!?! THINGS ARE LOOKING UP FOR CAPTAIN AMERICA!?!?! SOMEONE HAS TAKEN **OVERT ACTION** AGAINST HIM!?!?! HE CAN FIGHT BACK NOW!?!?!?! HE CAN CRUSH THE MECHANISM OF WAR TO A PULP!?!?!?! (IF IT DOESN'T ANNIHILATE HIM FIRST) AND PERHAPS THE EVIL WARMONGERING GUNMAN HAS A **BIG BROTHER**(!) THAT CAPTAIN AMERICA CAN FIGHT MAN-TO-MAN AND NOT BE A BIG BULLY!! (THEREBY ALSO ANNIHILATING THE WORLD!!!) WHICH IS UNFORTUNATE BUT AT LEAST A LOT LESS FRUSTRATING!!!!